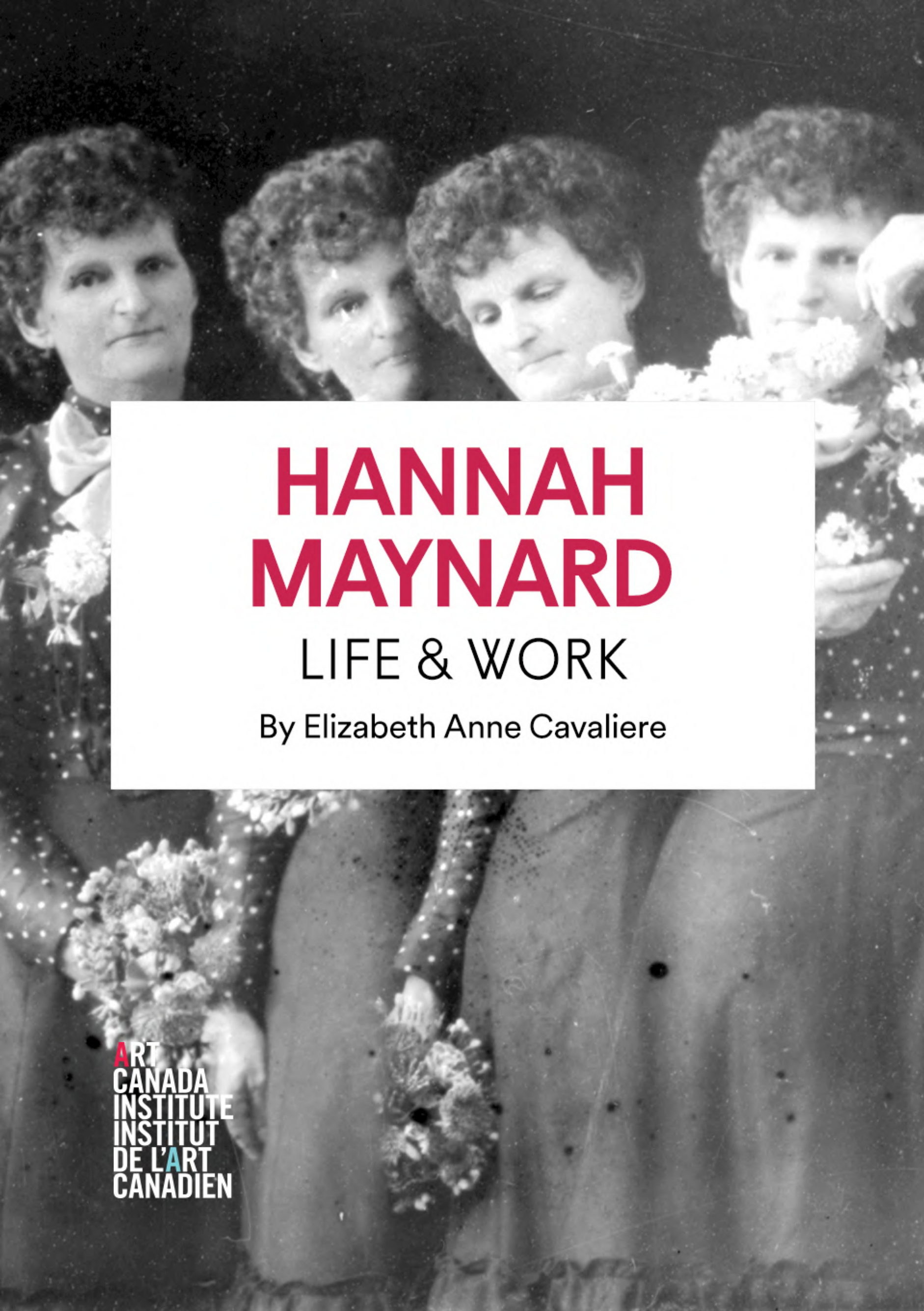




HANNAH MAYNARD

LIFE & WORK

By Elizabeth Anne Cavaliere

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BIOGRAPHY

Hannah Hatherly Maynard (1834–1918) learned photography after emigrating from England to Bowmanville, Ontario. In 1862, she moved to Victoria, British Columbia, where she established her own successful photographic studio. From babies to convicts, fanciful tableaux vivants to dignified family portraits, for nearly fifty years Maynard's studio captured a growing and dynamic Victoria and its citizens. The studio also gave her a place to engage with photography as a creative practice, and over the course of her career, she experimented with the photographic innovations of her time. Maynard's technically skillful—and immensely playful—photographs were unique among studio photographers in Canada and elsewhere in the late nineteenth century.

THE PHOTOGRAPHER AND THE SHOEMAKER

Hannah Hatherly (later Hatherly Maynard) was born on January 17, 1834, in Bude, Cornwall, a town on the Celtic Sea in southwest England. Historically a working harbour, Bude became a popular tourist destination for beach excursions during the Victorian era.

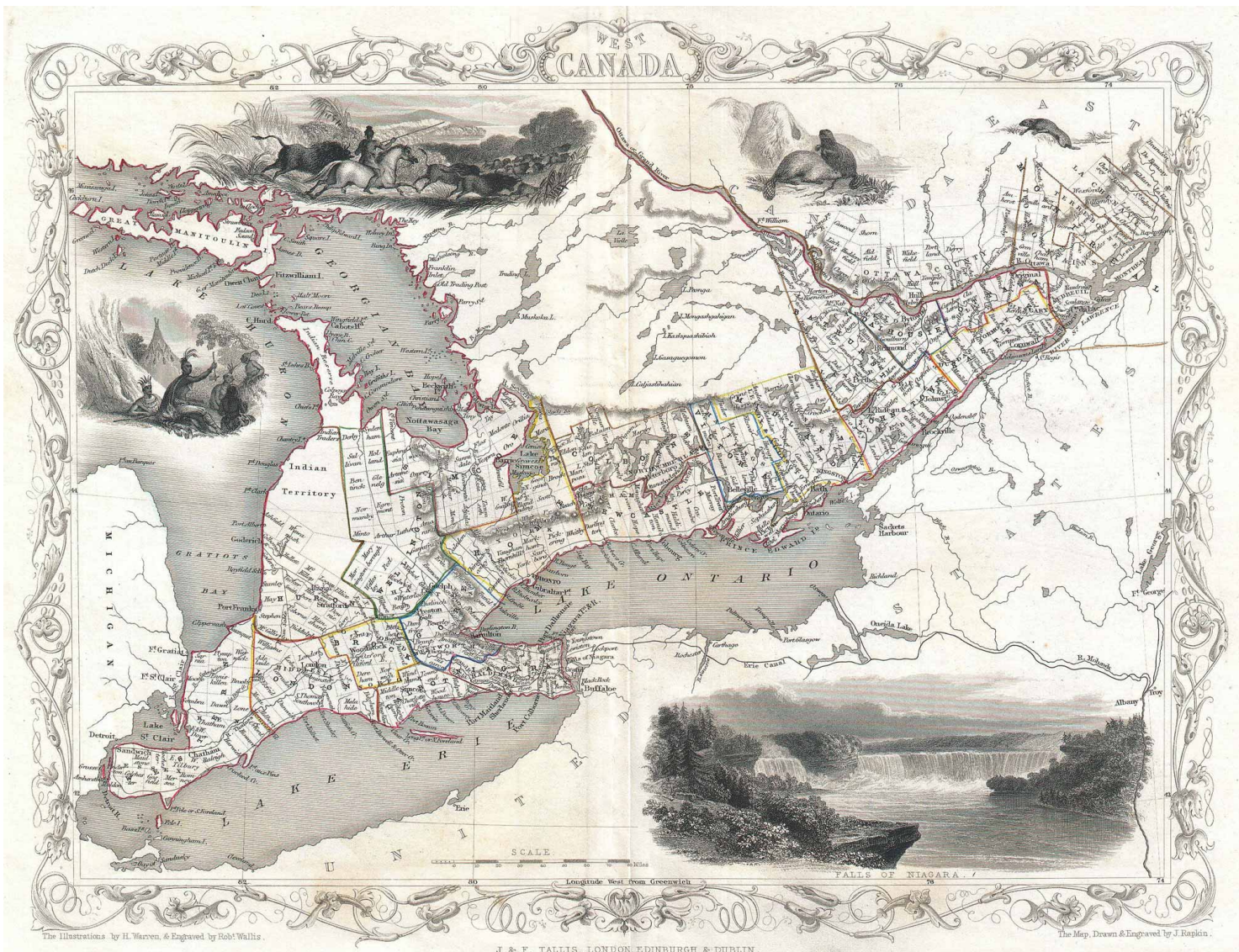
Hannah's family was middle-class, with her father, John, listed in the 1851 census as a master mariner, the highest grade of seafarer

licence for commercial vessels. The teenaged Hannah met Richard Maynard (1832-1907), listed in the same 1851 census as a shoemaker living with his father, Thomas, a cordwainer, just over two kilometres inland in nearby Stratton. Hannah and Richard were married on March 24, 1852.



LEFT: Page from the Photographic Album of the A.H. Maynard Family (detail), 1874-99, BC Archives, Royal BC Museum, Victoria. RIGHT: Coastal scene from Bude, Cornwall, c.1899, reproduced in *A Book of the West: Being an Introduction to Devon and Cornwall, Volume 2*, by Sabine Baring-Gould (London: Methuen & Co, 1899).

The invention of the medium of photography was formally announced only five years after Maynard's birth. Often referred to as a "simultaneous invention," the process of fixing an impression of the world using light and chemicals was put forth by both the English Henry Fox Talbot (1800-1877) and the French partnership of Joseph Nicéphore Niépce (1765-1833) and Louis-Jacques-Mandé Daguerre (1787-1851).¹ The daguerreotype produced a singular yet highly detailed image, while the talbotype (also known as calotype) produced a grainy, yet reproducible image that would establish the basis of the negative-positive process. Whether French or British, both had in common the fact that their invention was precipitated by increasing interest in observational science and a previous century of industrialization, a development that also shaped the mining and shipping industries of Maynard's Cornwall throughout the eighteenth century.



Map of Canada West, c.1850. Includes Lake Erie, Lake Ontario, and part of Lake Huron with Georgian Bay.

Perhaps inspired by her father's adventures as a mariner, or the prospect of finding new opportunities as Cornwall's tin mining industry declined in the mid-nineteenth century, the newlywed couple left home for Canada.² By 1853, the Maynards had settled in Bowmanville, a small but growing town on the northern shore of Lake Ontario, just east of Toronto. The Maynards were two in a sizable wave of settlers to Ontario from Cornwall, many of whom settled just twenty kilometres away in nearby Oshawa.³ Bowmanville was a microcosm of the British settlements springing up across what was then Canada West. Founded by United Empire Loyalists attracted to its fertile land and natural harbour, the town grew steadily, becoming a mercantile centre with mills and other small businesses, and eventually a station on the Grand Trunk Railway. Richard established himself as a shoemaker with a shop at the corner of King Street and Silver Street. It was during this time that Hannah and Richard started their family, with the births of their children George (1852-1926), Zela (1854-1913), and Albert (1857-1934).

In 1858, Richard joined thirty thousand other gold seekers headed for the Thompson River in present-day British Columbia, where prospectors had discovered gold in 1856. The event served as a catalyst for European-Canadian settlement in the region, while also drawing in prospectors and miners from China, the United States, Mexico, and the West Indies. As the final place to resupply before heading into the goldfields, the small, unincorporated town of Victoria swelled in population from mere hundreds to more than five thousand almost overnight.

Hannah, who remained in Bowmanville with their three children while also pregnant with their fourth, Emma (1859-1893), took up her own prospects during Richard's absence. It's not known what may have inspired her to take up photography in this moment or to where she turned to learn the skills she needed. There were no photographic societies or photography schools in Bowmanville, though it was home to at least one professional woman photographer in the 1860s, Pauline (Polly) Ann Hayward Henry (1825-1913), whose studio was based in nearby Oshawa.⁴ The town also boasted the larger professional firm of R. & H. O'Hara: Photographers, Booksellers, Insurance Agents, Etc. Perhaps she learned photography from either of these; at the very least, she had access to the cameras, equipment, and chemicals she would need.

From the outset of photography's invention in 1839, many women picked up the camera for creative, leisurely, or entrepreneurial reasons. As early as 1841, a Mrs. Fletcher in Pictou, Nova Scotia, was advertising her daguerreotype photographic practice in a local newspaper. In Quebec City in the 1850s, Élise L'Heureux (1827-1896) and her husband Jules-Isaï Benoit Livernois (1830-1865) established a photographic studio that over the next one hundred years would become one of the most prolific in the nation.⁵ Photography studios like that of Montreal's William Notman (1826-1891), which had locations across Canada and the United States, employed women in photographic printing rooms. Outside of professional practices, countless women took up photography as a leisure pursuit documenting their families and travels, thoughtfully compiling their images into richly-decorated and annotated private albums.

Maynard was one of many women picking up the camera, but one of a few who would embrace photography as an entrepreneurial as well as creative pursuit. When Richard returned to Bowmanville from the west Hannah had committed herself fully to her photographic practice. Richard had done well in the goldfields—so well that his success would later be noted in *Biographical Dictionary of Well-known British Columbians*, an 1890 publication about the



LEFT: Hannah Maynard, *Richard Maynard and Children*, c.1864, black and white glass plate negative, 16.5 x 20.3 cm, BC Archives, Royal BC Museum, Victoria. *From left to right:* Zela has her arm on Richard's shoulder, Albert is standing between Richard's knees, George is to Richard's left, and Emma is in front of George. RIGHT: Ads for "R. & H. O'Hara Artists" and "Mrs. Henry's" photography studio in *Canadian Statesman* (Bowmanville, ON), Thursday, August 13, 1868, Clarington Museum, Library, and Archives, Bowmanville.



province's prominent citizens.⁶ Between the windfall from Richard's prospecting and Hannah's creative endeavours, the two must have felt an itch for new opportunities. When news of British Columbia's most famous gold rush, the Caribou Gold Rush, made its way to Bowmanville in 1861, the shoemaker, the photographer, and their family relocated to the Pacific Coast.

ESTABLISHING A STUDIO

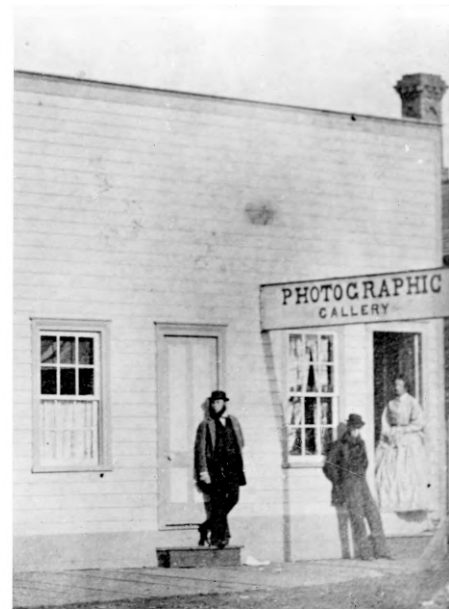
On March 6, 1862, Hannah, Richard, and their children, along with their trunks filled with shoemaking equipment and photographic supplies, arrived in Esquimalt, Vancouver Island aboard the steam ship *SS Sierra Nevada*. In an interview with the local *Daily Colonist* newspaper on the occasion of her retirement, Hannah described Victoria as a city "of tents, gullies, and swamps," where "the inhabitants were mostly miners" and "a great many people... gave every promise of growth and development."⁷ When Richard departed for the goldfields of the Stikine River on June 11,

1862, Hannah and the children settled into a house on Johnson Street. As had been the case in 1858, Richard once again "made considerable money mining."⁸ Indeed, Richard's work in the goldfields, likely as a prospector (though no specific records exist about precisely what his work was), afforded the Maynards enough capital to quickly set up two new enterprises in Victoria.

Within a year, Hannah established "Mrs. R. Maynard's Photographic Gallery" on Victoria's Johnson Street, near Douglas Street. Just around the corner, Richard opened his shoe and boot shop on Fort Street. In the same interview from 1912, Hannah recalled, "There was always plenty of money in the town and business was excellent.... A photograph had the same mysterious charm then that it has today, despite the wonderful improvements that have taken place in the art. Sailors were always coming to us. You see, Esquimalt was then in use as a naval base or something of the kind and sailors were always in town. They were great on photographs."⁹ Maynard's photographs of Victoria reveal a town in the making. Wooden buildings and plank sidewalks lined its muddy streets. The constant turnover of people travelling to and from the goldfields made for a rough environment of new wealth, squandered fortunes, and, as reported in its newspapers, no shortage of crime.



LEFT: Attributed to Frederick Dally, *Men Posed on Flume, Williams Creek, BC, 1867-68*, from the Memorial Album Views in British Columbia, BC Archives, Royal BC Museum, Victoria. RIGHT: *Hannah Maynard's photographic studio in Victoria, 1863*, photographer unknown, copy glass plate negative, 25 x 20.5 cm, BC Archives, Royal BC Museum, Victoria. Hannah is standing in the doorway.





View of Esquimalt Harbour, Vancouver Island, from the Photographic View Album by R. Maynard, Artist, 1880-90, BC Archives, Royal BC Museum, Victoria.

The constant influx of people into Victoria represented an opportunity for a portrait photographer like Maynard. The clientele was inexhaustible: those headed for the goldfields, or returning from them, would see a photographic portrait as a way to commemorate their monumental endeavour. Opening her studio doors to them, as well as the numerous sailors and the town's growing population of permanent residents, was both exciting and daunting. At the same time, it was enterprises like Maynard's that created a literal foundation for settlement, turning Victoria into not just a stop on the way to and from the goldfields, but a permanent home and community worth investing in.

Maynard specialized in producing cartes-de-visite, photographic calling cards, usually 3.75 by 2.25 inches (9.5 x 5.7 cm), that could be exchanged just like business cards today. People collected them and placed them into albums or small frames. Maynard's cartes-de-visite were popular because she was attentive to the needs and personalities of her sitters. For example, in a portrait of Ah Foo, a Chinese cook who worked for the ethnologist Charles F. Newcombe (1851–1924), the sitter presents himself proudly, occupying the

whole of the frame and directing his gaze at the camera. He rests his arm on a table carefully decorated with a chawan (tea bowl) and flowers, props that reoccur in several photographs produced by Maynard. With few ways to reassure family and friends (who were oceans and continents away) of your well-being, the cartes-de-visite provided a photographic means to do so while also being small and sturdy enough to be sent by post. Like those of other professional studio photographers, Maynard's cartes-de-visite often featured a design on the back with the studio's name and address to attract further clientele.



LEFT: Hannah Maynard, *William John Mackay aged six months*, 1876, albumen carte-de-visite, 10.6 x 6.4 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Attributed to Hannah Maynard, *Group portrait of seven unidentified men*, c.1874–1910, glass plate negative, 16.5 x 20.3 cm, BC Archives, Royal BC Museum, Victoria.

The Mrs. R. Maynard's Photographic Gallery offered Maynard independence and financial stability. This was important, as Richard was often away, and prospecting was neither easy nor reliable work; moreover, there was always a real possibility that he might not return. Of course, a woman as sole proprietor of a business was not always welcome at this time. It makes sense, then, that she operated her studio under her husband's name, "Mrs. R. Maynard." She delicately balanced Victorian understandings of women's roles that were often confined to domestic spaces, to motherhood, and to the standards and fashions of respectable taste, all while pursuing an outward-facing role in her community and establishing professional networks beyond her husband's. The studio facilitated the Maynard family's upward mobility as they set down roots in their new community and developed relationships with the city's permanent residents.



Hannah Maynard, *Mrs. Maynard*, n.d., glass plate negative, 43 x 36 cm, BC Archives, Royal BC Museum, Victoria.

DOVETAILING INTERESTS

It was likely during their first few years in Victoria that Hannah taught Richard photography. Whether out of interest, or because it would create new opportunities, the expertise of operating a camera let Richard pursue commissions from the government, which sought to utilize photographs as part of its record-keeping of land and people. In 1858, on the Assiniboine and Saskatchewan Exploring Expedition, photographs were used for the first time in Canada as part of a government initiative to map and demarcate land through topographical surveys.¹⁰ These photographs, and those made on many other subsequent surveys, were included in albums and official reports that recorded

colonial settlement and progress. Richard's newly acquired skill with the camera, coupled with his outdoor hardiness from his time prospecting, made him ideal for this work. In addition to providing sets of photographs to the government, Richard sold the same images directly through Hannah's studio, reaching a broader audience, among them the itinerant miners who were eager to obtain views of the people and places they had seen. The photographs Richard took showed Indigenous lands, sites, and people, as well as settler establishments and infrastructure. When the photographs sold through the studio, there was sometimes a blurring of authorship with photographs taken by Richard affixed to backings with Hannah's name.

While Richard primarily photographed landscapes, Hannah maintained the studio practice, although the two often travelled together across Vancouver Island and as far afield as Alaska. Richard made several photographs of Hannah on their travels, and she purchased souvenirs such as small woven baskets to decorate the rooms of her studio. In 1874, Hannah and Richard consolidated their respective photography and shoemaking businesses into a single location on Douglas Street, not far from Hannah's first studio on Johnson Street. The two-storey building on Douglas Street featured a large, dedicated space for her photographic work as well as a darkroom, the place where Maynard would not only print her photographs, but also practice, sharpen, and experiment with the photographic techniques and innovations of her moment. As an advertisement published in 1888 in *The New West*, a directory of businesses in towns along the newly constructed Canadian Pacific Railway, put it: "[Hannah Maynard] possesses superior facilities for executing



LEFT: Hannah Maynard, *Portrait of Richard Maynard with a field camera on a tripod*, c.1890, glass plate negative, 25 x 20 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Richard Maynard, "Indian Chief's Grave, Wrangel," 1879, carte-de-visite, private collection. RIGHT: Richard Maynard, "Indian Chief's Grave, Wrangel," 1879, carte-de-visite, private collection.



all orders in the promptest most satisfactory manner, and her photographic work cannot be excelled for brilliancy of expression and harmony of effect, and she is recognized as one of the foremost representatives of the profession in the country."¹¹ Hannah and Richard's business remained on Douglas Street for the next eighteen years, until 1892.



Hannah or Richard Maynard, *Maynard Photographic Gallery and Boot and Shoe Store*, northeast corner of Douglas and Johnson Streets, Victoria, 1888, albumen print on card, 20 x 25.2 cm, BC Archives, Royal BC Museum, Victoria.

Throughout the 1870s and 1880s, Maynard built her studio practice on her skillful portraits, photographing everyone from government officials to children. In addition to European settlers, Maynard's studio doors were open to Indigenous, Chinese, and Black sitters wanting to be photographed. She utilized backdrops and props to help her sitters represent aspects of their personalities. For example, playful painted backgrounds of flowers and even swings hanging from the ceiling were used with children, while serious sitters with distinguished social roles, like a governor or mayor, would be placed in front of a stately architectural backdrop. Oftentimes, the backdrops of Hannah's photos were of large scenic vistas of the area, likely drawn from Richard's landscapes. It was also during this time that Maynard began experimenting with tricks that could produce different effects in her portraits. For example, in *Unidentified Child at a Mock Beach*, n.d., a photograph of a young girl posed in the studio as if at a beach, she uses cleverly placed mirrors to create the semblance of reflected water.

Occasionally, the couple's interests dovetailed. One example, which no longer exists but was described in the *Victoria Daily Chronicle* includes a collection of views taken by Richard and assembled into a panorama by Hannah. In a number of their collaborations like this one, credit for the work went to Richard rather than Hannah. As the *Victoria Daily Chronicle* wrote of it, "a very clever panorama... formed of a series of photographic pictures neatly joined together. It is the work of Mr. Maynard, photographer of Johnson Street, and is completed in a very careful and artistic manner. It would certainly give a stranger a better idea of the appearance of the town than any verbal description."¹²

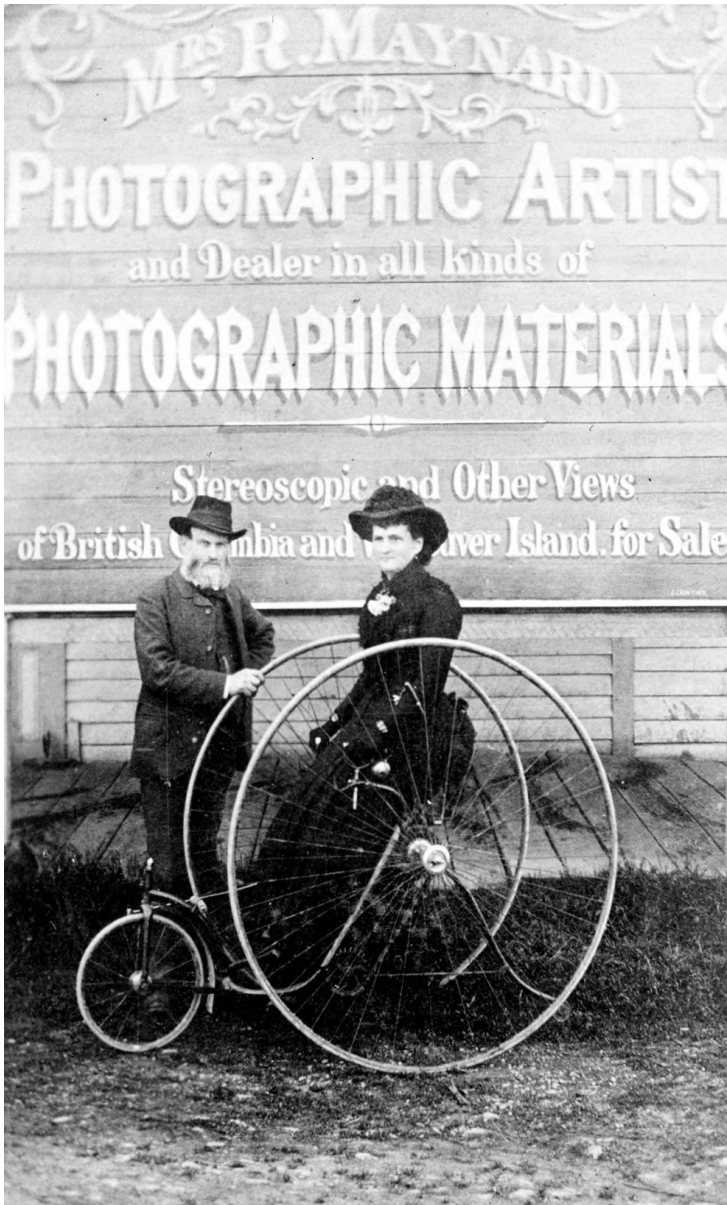


Richard Maynard, *Fraser River below Yale*, 1866-74, glass plate negative, 20 x 26 cm, BC Archives, Royal BC Museum, Victoria.

This sort of misattribution of their photographs shows up sometimes in nineteenth-century newspapers. However, Hannah and Richard's attitude appeared to be that what benefited one ultimately benefited the other. In *80 Views on the Frazer River*, c.1885, Hannah assembled Richard and his colleague Frederick Dally's photographs into a collage, which she then rephotographed as a single negative from which multiple copies could be produced. This was a clever idea that took advantage of Richard's landscape photography as well as having a brick-and-mortar studio from which to print and sell the photographs to an eager public—something that many itinerant photographers who worked on commission did not have. By teaching Richard photography, Hannah expanded his opportunities to make social connections with government officials by meeting their photographic needs that would further drive a more sophisticated clientele to her studio, where they could have their portraits made and purchase landscape photographs.

A FAMILY BUSINESS IN A GROWING CITY

The Mrs. R. Maynard's Photographic Gallery flourished alongside the growing city of Victoria. Officially incorporated in 1862, just as the Maynard family arrived, it became the provincial capital when British Columbia entered Confederation in 1871. Gaining the trappings of a settled community, Victoria established a police force in the 1870s and created public spaces such as Beacon Hill Park in 1882. With the studio's move to the Douglas Street address in 1874, Hannah Maynard's personal and professional lives grew even more intertwined.



LEFT: Hannah and Richard Maynard outside of Mrs. Maynard's studio, c.1880, photographer unknown, BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Lillie washing her hands*, 1872, from the Maynard Family album, BC Archives, Royal BC Museum, Victoria.

Following the births of daughters Emma Jane (1859/60–1893) and Laura Lillian, or “Lillie” (1867–1883), Maynard was able to include her five children in the day-to-day operations of the studio. Her sons Albert (1857–1934)—who would eventually take over the Mrs. R. Maynard's Photographic Gallery—and George (1852–1926) worked in both Hannah's photographic studio and Richard's shoe and boot shop. Emma was so active in the photography studio that, at twenty-one years old, she declared “photographer” as her occupation in the 1881 census. There are also several photographs in the Maynard family collections at the BC Archives that are attributed to Laura Lillian (1873–1951), Hannah and Richard's granddaughter who became a favourite subject of Maynard's toward the end of her career. Alongside family, several employees worked for the studio throughout its existence, most notably Arthur S. Rappertie (1854–1923) who acted as Maynard's assistant and staff photographer and would become as close as family, eventually moving into the Maynard home with his mother.

Maynard's family was ever-present in the studio space both physically and photographically, as illustrated by a portrait of Maynard seated at her desk in the parlour of her studio, produced around 1895. In the image, she is wreathed by the photographed faces of family members. The studio, by the same token, was also an extension of Maynard's domestic space. The plants, props, furnishings, textiles, art, and curios that would normally be understood to adorn the home of a well-to-do nineteenth-century woman can all be seen in Maynard's professional space. Even in her portraits of other women, such as her portrait of Victoria resident Mary Lydia Jones Shaw, created between 1883 and 1889, Maynard was attentive to how a woman's private and professional lives could be represented as a reflection of her station within society.



LEFT: Hannah Maynard, *Portrait of Mary Lydia (Penketh) Jones Shaw*, 1883-89, glass plate negative, 20.5 x 12.5 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Lady Douglas and Grandchild*, c.1880, glass plate negative, 21.5 x 16.5 cm, BC Archives, Royal BC Museum, Victoria.

Maynard's reputation as one of Victoria's most talented photographers brought notable citizens and visitors through her door. For example, Lady Amelia Connolly Douglas (1812-1890), wife of B.C.'s first governor, James Douglas (1803-1877), was photographed on several occasions by Maynard, including in one where she is sitting with her grandchild. In reminiscing about her career, Maynard remarked:

I think I can say with every confidence that we photographed everybody in the town at one time or another.... In my albums I have numberless pictures taken by us in those far off days and I never look at them without wondering how the tremendous changes in social conditions have been

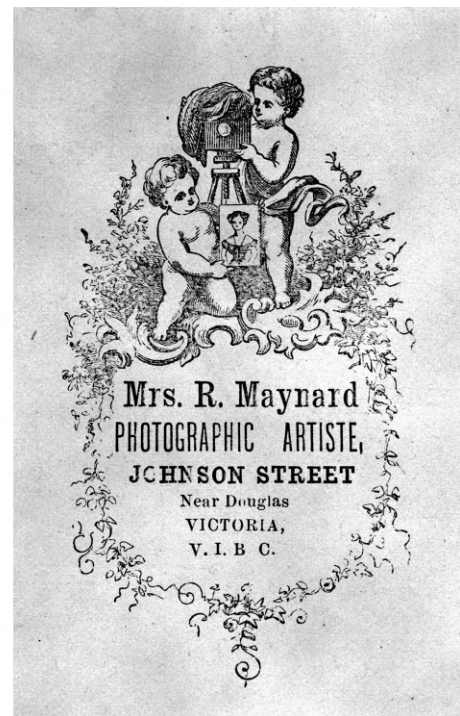
brought about.... In looking over my albums it is possible for me to observe the gradual transitions from one state of things to another. Each one had its individual charm and taken all in all it was a wonderful experience to have seen a city as it were from the beginning grow into the beautiful proportions and possibilities of the Victoria of today.¹³

Indeed, Maynard's photographs created a multifaceted portrait of a growing city.

CREATIVE EXPERIMENTATION AND PERSONAL SORROW

Throughout her career, Hannah Maynard referred to herself as a "photographic artist." Her professional identity can be seen stamped across the backs of her cartes-de-visite. The backs of Richard's photographs also bear this title. While many studio photographers, including Montreal's William Notman, used this term, it was less typical for photographers like Richard to refer to themselves in this way because their images were made for government record-keeping. Unlike painting, photography would not have been understood as a fine art at this time. However, Hannah's technical skill as well as her ability to conceptualize and create an idea or vision through the medium fits within our contemporary understanding of photography as an art form. Both Hannah and Richard used the phrase "photographic artist" to highlight the technical quality of their work.

Maynard used her creativity to market a unique aspect of the studio. Starting in 1881, Maynard produced a series that is often referred to as the "Gems of British Columbia." At the end of each calendar year, she would gather the portraits of all the children she had taken in the previous twelve months and incorporate them into a single photographic collage, and then send it to their families as a New Year's greeting. What made this series a particular triumph was not just her use of collage, but that as years went on, she also included the faces from each prior year in the latest Gem. By 1896, when Maynard created her final Gem, there were literally thousands of tiny faces included in the work. Not only did Maynard's Gem series advertise her ease working with children—a difficult task for any photographer in an era where long exposure times required their little subjects to sit still for anywhere between several seconds to a minute—but it also served as a testament to her technical abilities.



LEFT: Hannah Maynard, *Self-Portrait*, c.1875, cabinet card, 21.3 x 13 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Verso of one of Hannah Maynard's photographs, n.d., BC Archives, Royal BC Museum, Victoria.



Hannah Maynard, *Gems of British Columbia for the year 1881*, 1881, glass plate negative, 25 x 20 cm, BC Archives, Royal BC Museum, Victoria.

Maynard's photographs garnered international attention and acclaim as she became increasingly involved in communities of photographic practice beyond Victoria. Beginning in 1879, she frequently submitted photographs and commentary to trade publications such as the *St. Louis and Canadian Photographer* and *The Practical Photographer*, for which she often received great praise. Tips shared among readers—amateur and professional

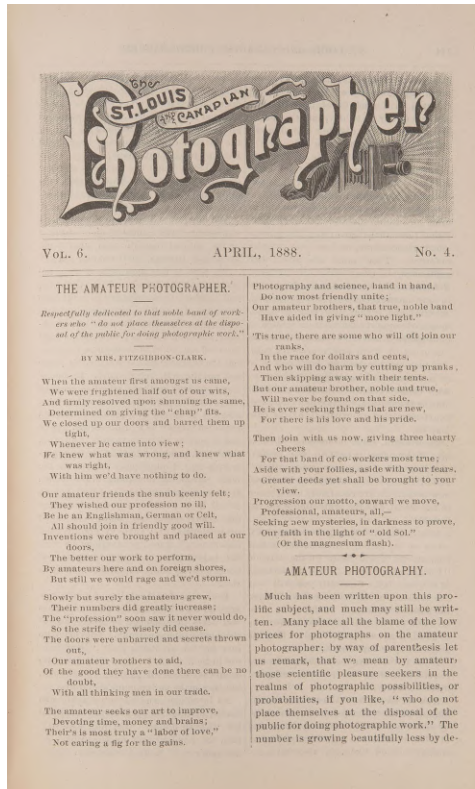
photographers alike—afforded Maynard the opportunity to learn about cutting-edge techniques, including composite photography and multiple exposure. Around the 1880s, Maynard began to experiment with a variety of these techniques, creating whimsical images that give insight into her wry sense of humour. The most impressive among Maynard's works are a class of photographs referred to as "photo-sculptures," portraits, including *Portrait from life; bust of a young girl*, n.d., in which a living person appears as a statue mounted on a pedestal.¹⁴

Maynard's interest in the technical aspects of the medium, such as various methods of exposure and printing, also led to practical photographic applications. She frequented Beacon Hill Park with her grandson, Maynard McDonald (1882–1936). Avid cyclists, the pair created a collection of images that capture bicycles in motion. Starting in 1897 the Victoria Police Department, located just a block away from Maynard's Pandora Avenue studio, commissioned her to produce mug shots. In many of these photographs, such as *Prisoner 298*, c.1903, she used a mirror to combine frontal and profile views in a single image.

In 1895, *The Practical Photographer* complimented Maynard's use of multiple exposure, writing: "The first page of the supplement is from the studio of Mrs. Maynard, of Victoria, British Columbia, and represents the lady herself in three different positions. All these were cleverly taken on one plate."¹⁵ The commentary perhaps refers to *Hannah Maynard in a tableau vivant*, c.1895, where three Hannahs appear simultaneously in a single image, bound together with a series of props: a duster, a letter, and flowers.

As Maynard received international attention, this period of her life was deeply impacted by a series of deaths in her family. The first was her daughter, Lillie, who passed away from typhus in 1883 at sixteen years of age. Her daughter-in-law, Adelaide, the wife of her son Albert, died almost a decade later in 1892. The loss of Maynard's daughter, Emma, followed a year later in 1893.

After Emma's death, her son Maynard lived with his grandmother. Like his mother, little Maynard was heavily involved at the studio, but this time in front of the camera instead of behind it. Together, Hannah Maynard and her grandson



LEFT: Cover page from *St. Louis and Canadian Photographer* 6, no. 4 (April 1888), George Eastman Museum, Rochester, New York. RIGHT: Hannah Maynard, *Portrait from life; bust of a young girl*, n.d., from Mrs. R. Maynard's Photographic Gallery album, BC Archives, Royal BC Museum, Victoria.

used photographic tricks to create composite images and cheeky tableaux vivants for the camera. Often, these scenes, such as *Hannah Maynard and her grandson, Maynard McDonald*, c.1893, would include, in their backgrounds, photographs Maynard had taken of her daughters while they were alive. Perhaps it was the trauma of loss, balanced against the whimsy that comes with having a young child around, but starting in the late 1890s Maynard's photographs became both increasingly sorrowful and playful.



Hannah Maynard, *Hannah Maynard and her grandson, Maynard McDonald*, c.1893, glass plate negative, 20 x 25 cm, BC Archives, Royal BC Museum, Victoria.

In March of 1892, the photographic studio reopened at its third and final location, on 41 Pandora Avenue. Purpose-built, the brick building served as a photography studio, shoe and boot store, and family residence. Maynard occupied the top floor, which featured large windows to give her ample light. Here she worked with multiple exposure, montage, and mirrors—methods that required technical acumen as much as they did creativity. While Maynard's works are often discussed by scholars as outlets for her grief and spiritual practices, she also used them to drive her photographic business, featuring them in clever advertisements.

“JUST AS I AM”

Maynard’s husband, Richard, retired from shoemaking and photography in the late 1890s. He passed away on January 10, 1907. Maynard continued her work; in fact, the time after his retirement was one of her most productive periods and involved taking on large public commissions, including one from the Victoria Police Department to photograph prisoners. It was also a period in which Maynard turned her lens more directly on leisure and her family, making many photographs of family excursions and large group portraits of her and Richard’s several grandchildren. Her family also absorbed her long-time assistant and staff photographer Arthur S. Rappertie, who is often present in these large group photographs, as is his ailing mother, who took up residence in one of the rooms in Maynard’s Pandora Avenue building.



Attributed to Hannah Maynard, *Richard and Hannah Maynard hosting a dinner*, 1895–1900, glass plate negative, 16.5 x 21 cm, BC Archives, Royal BC Museum, Victoria. Hannah and Richard are seen here with six other adult guests seated around the table. The woman opposite Hannah is Zela, their daughter. The man on the viewer’s right is likely either A.S. Rappertie or Zela’s husband William Hammett.

Maynard retired in 1912, on the fiftieth anniversary of the opening of her first studio in 1862. Many local newspapers made an affair of the occasion with lengthy announcements filled with praise and gratitude for the impact her photographic studio had on the community. The *Victoria Daily Times*, for instance, wrote: “Ever since [1862] the business has been in existence and is well known through being the pioneer business of its kind in the city, having commenced here just twenty-three years after Daguerre discovered the science. The albums collected by Mrs. Maynard during her residence here are replete with historical figures from which one might easily tell the story of the province.”¹⁶

The *Daily Colonist* produced a full-page feature on Maynard that described her as “an exceptionally bright person, both in intelligence and habits, her years resting lightly upon her mind and frame.”¹⁷ The interview that accompanied it is the only extant source in which she recounted the highlights of her own career. After her retirement, her son Albert, formerly an auctioneer and a taxidermist for the Royal BC Museum, took over the photography business.



Hannah Maynard, *Portrait of Albert H. Maynard depicted in his role as a taxidermist*, 1874-1910, gelatin dry glass plate negative, 25.5 x 30.5 cm, BC Archives, Royal BC Museum, Victoria.

Maynard died six years after her retirement, on May 15, 1918, somewhat unexpectedly at the age of eighty-four. She was buried in her family plot in Victoria's Ross Bay Cemetery. Once again, the local papers paid significant tribute to Maynard as a person and as a photographer. The *Victoria Daily Times* noted that a hymn titled "Just As I Am" was sung at her funeral.¹⁸ The hymn was deeply fitting for a woman who presented herself to the camera just as she was.

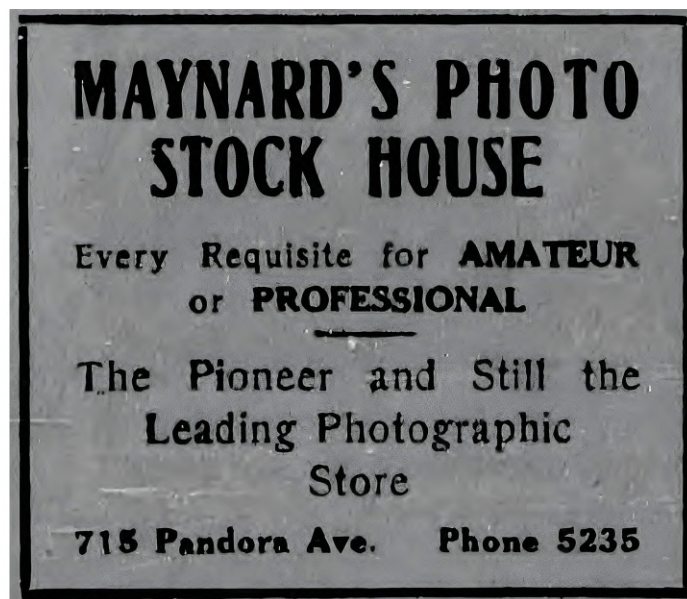
Both the shoemaking and photographic businesses were taken over by Hannah and Richard's son Albert. Throughout the 1910s and 1920s, Albert expanded the photographic enterprise under a series of names including Albert H. Maynard, Successor to R. Maynard, Photographic Supplies and Apparatus; Albert H. Maynard, Photographic Supplies and Apparatus; and Maynard's Photo Stock House. Later, he would go into partnership with P.G. Stewart (a Vancouver photographer) to form the Maynard and Stewart Photo Supply Company. It would have brought Hannah Maynard great joy to know that one of her granddaughters, Lillie Elizabeth Maynard (1884-1966), who spent a great deal of time in front of and behind Maynard's camera, would have Albert's portion of

the photographic partnership transferred to her name in 1932. Around the same time, what is now known as the Royal BC Museum purchased from Albert the bulk of what remained of the studio's records and nearly two thousand glass plate negatives made by other photographers acquired by the family.

Hannah Maynard left a body of work that revealed how her photographic practice was all-consuming and seeped into almost every facet of her life: her profession, leisurely bike rides, family cottage excursions, her relationship with her husband, children, and grandchildren, and her own sensibilities about life and death. To have such a full visual record of one person's life and community as we have with Maynard is unique. That she was an expressive individual, and a prolific photographer, makes her collection even more distinctive.



LEFT: "Mrs. Richard Maynard Passes to Her Rest," Obituary, 1918, page from *Daily Colonist*, University of Victoria Archives. RIGHT: A.H. Maynard advertisement, *Daily Colonist*, February 3, 1915, 6.



Hannah Maynard, *Hannah Maynard multiple exposure self-portrait*, c.1890, gelatin dry glass plate negative, 12.5 x 18 cm, BC Archives, Royal BC Museum, Victoria.



Hannah Maynard's photographic career was marked by experimentation with the medium, inventive approaches to self-promotion, and an ease in combining her professional life with home and family. Maynard produced photographs that captured the people and growth of Victoria from frontier town to settled capital. She did this through portraits of all of those who passed through or made it their home, from toddlers to miners and sailors to distinguished colonial personages. These selections reflect the varied, yet interconnected aspects of the photographs Maynard produced over the course of a career that spanned five decades and two centuries.

UNIDENTIFIED CHILD AT A MOCK BEACH N.D.



Hannah Maynard, *Unidentified Child at a Mock Beach*, n.d.
Cabinet card, 16.5 x 10.7 cm
BC Archives, Royal BC Museum, Victoria

In this composite photograph of a little girl at a beach, Maynard pastes an image of her sitter on top of a separate background photograph of real outdoor rocks before rephotographing them into a single image. This work demonstrates Maynard's ingenuity at the difficult task of photographing children in what appears to be a natural scene.

As the *St. Louis and Canadian Photographer* remarked in 1894 about Maynard's skill for photographing children and her savvy in using this skill to market her business: "Her success as a photographer most certainly lies in the fact that she takes so much pain with children's pictures, and also in her endeavour to please the parents of those children."¹ It is impossible to attribute this success to anything other than Maynard's kindness and patience, combined with her use of innovative techniques. Maynard's studio records leave scant clues to her process, though the wealth of children photographed, as represented by her inventive Gems of British Columbia series, speaks for itself.

In the early days of photography, the camera's long exposure times meant that sitters needed to remain completely still for up to a minute—an eternity for a child. Oftentimes, photographers rested their young sitters against a wooden armature that would hold their heads and bodies in place for the duration of the exposure. Many photographers, such as Ottawa's William James Topley (1845–1930), also relied on parents to hold babies and young children up to the camera. In countless photographs, parents can be seen hiding under sheets disguised to look like furniture.



LEFT: Child's posing chair, n.d., wood and metal, George Eastman Museum, Rochester, New York. RIGHT: William James Topley, *Ruttan Missie*, 1876, glass plate negative, 10.8 x 8.5 cm, Library and Archives Canada, Ottawa.



In contrast, Maynard avoided using armatures and other popular tricks by posing her young sitters in ways that came naturally to them. When photographing children, she further avoided the painted parlour backdrops, potted plants, and velvet chairs that appear frequently in her portraits of adults and family groups, such as *Steve Tingley and family*, 1874–1910. By contrast, the young girl in *Unidentified Child at a Mock Beach*—who relaxes on her rock almost as if she had really been at play—defies the stiff, formal poses characteristic of studio portraits of this moment. Sometimes, Maynard would remove the actual background all together by trimming out the photograph of her sitter and combining it with a different photograph of a landscape to produce a new setting.



LEFT: Hannah Maynard, *Steve Tingley and family*, 1874–1910, glass plate negative, 25.5 x 31 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Studio portrait of three boys in sailor suits*, c.1895, glass plate negative, 21.5 x 17 cm, BC Archives, Royal BC Museum, Victoria.

As with *Unidentified Child at a Mock Beach*, Maynard was able to make even the most static of poses appear dynamic while also retaining the subject's sharpness. In *Studio portrait of three boys in sailor suits*, c.1895, the boy in the middle is at a slight angle, giving the impression that he is mid-swing and pushed by the boys to either side. The scenery places the figures outdoors and at play. This type of posing was not the work of a photographer who simply made portraits, but of someone who wanted to capture the personality and playfulness of childhood, which is what set Maynard apart in her studio practice. Her ease around children may have also come from her own role as a mother, something that enabled her to understand her young subjects better while also appealing to Victorian sensibilities and expectations of what constituted acceptable clientele for a professional woman photographer.

80 VIEWS ON THE FRAZER RIVER C.1885



Hannah Maynard and Richard Maynard, *80 Views on the Frazer River*, c.1885
Silver gelatin print, 34 x 23 cm
BC Archives, Royal BC Museum, Victoria

Eager to experiment with techniques such as composite photography and collage, Hannah Maynard can take credit for the more imaginative intersections of her and her husband Richard's photographic practices. The image *80 Views on the Fraser River* brings together landscape views made by Richard and his colleague Frederick Dally (1838-1914) in a collage composed by Hannah. The views were taken by Richard as part of his work photographing the construction of the Canadian Pacific Railway line between Yale and Boston Bar, where it follows the Fraser River. Some of the views made by Dally are drawn from his work in the same region, and the Maynards later acquired his negatives.

The photographic pursuits of Hannah and Richard were typically kept separate. However, their work did intersect in sometimes practical, and sometimes imaginative, ways. Practically, the studio was a home base where they did their printing and where they sold photographs to the public. They also travelled together, which meant that some outdoor views sold at the studio were produced by Hannah. The photographs that make up *80 Views on the Fraser River* were made for government purposes by Richard and Dally as part of their commissioned work, but they were also sold directly from the studio to satisfy the large public interest in landscape views of remote parts of British Columbia.

Quick to market both her skills and the images, Hannah created a collage of eighty of the photographs, joining them with a dimensional border of putty or paste. The result is chaotic and beautiful. A variety of scenes and subjects are drawn together around a central anchoring image of a landscape with a large sun hovering over a mountain range. Maynard trimmed the images to different sizes and arranged them at angles overlapping one another.

Art and craft historian Jennifer Salahub has suggested that Maynard's decision to assemble this collection of views was inspired by popular quilting practices of the time. She writes that the collage is "not unlike the contrasting silk threads that framed the patches that made up crazy quilts,"¹ which were popular toward the end of the century and involved the assembly of fabric patches that did not repeat in pattern or motif and were connected by heavily embellished seams. There are many portraits of Maynard in the act of crocheting, and it is a reasonable assumption that she would have been very familiar with crafts such as quilting.

The collision of quilting and photographic collage is a unique outcome of Maynard's position balancing photographic entrepreneurship with the domestic obligations of a Victorian woman. Once assembled, the collage was rephotographed as a large 12 by 10 inch (30.5 x 25.4 cm) negative so that it could be easily reproduced. In the glass plate negative you can see small clips that held the collage up to be photographed. A similar process was used for Maynard's *Gems of British Columbia* series. There are several copies of *80 Views on the Fraser River* in the collections of the BC Archives, an indication of the interest in landscape and Maynard's creative approach to it.



Richard Maynard, *Boston Bar, 25 Miles Above Yale*, c.1868, glass plate negative, 20 x 25.5 cm, BC Archives, Royal BC Museum, Victoria.

AH FOO, CHARLES FREDERIC NEWCOMBE'S COOK 1885



Hannah Maynard, *Ah Foo, Charles Frederic Newcombe's cook*, 1885
Hand-tinted cabinet card, 21.3 x 13 cm
BC Archives, Royal BC Museum, Victoria

Ah Foo was the cook of Charles F. Newcombe (1851–1924), a British botanist and ethnographic researcher, and this portrait is found among the Newcombe family's collection of private photographs. In Maynard's studio it was common for individuals having their portrait made to include props that would reflect an aspect of their daily life. Here, Ah Foo presents a version of himself that aspires to be more than a cook: the chawan (tea bowl) and pipes on the table, the folded fan, and the book held to be read vertically imply an educated man of high social status taking his leisure, though the rumpled vest, plain dress, and too-small shoes might suggest otherwise.¹ Moreover, he is confident and directly engages Maynard's camera. Photographs such as this one were effective ways to reassure friends and family far away that one was doing well.

When Victoria incorporated as a city in 1862, three hundred of its five thousand citizens were of Chinese origin. By the 1881 census, that number had risen to 693. Victoria is often cited as having Canada's first Chinatown, which continues to thrive to this day in its original Fisgard Street location, just one block from where Maynard's Pandora Avenue studio had been. The Chinese community in Victoria was close-knit and industrious. They were vocal in demanding fair treatment as citizens and requesting that Victoria be designated as a free port, removing tariffs on Chinese goods. Despite harsh racist policies such as Canada's Chinese Immigration Act of 1900 (known for implementing a discriminatory "head tax") and the Chinese Immigration Act of 1923 (also known as the Chinese Exclusion Act), as well as long-standing provincial and federal efforts to deny them voting rights, Victoria's Chinese community remained strong and vibrant. Photographs are a wonderful record of this.

Maynard made several individual and group portraits of Chinese sitters. Unlike the Indigenous subjects she and Richard photographed, often made in the service of colonial ethnographic record-keeping, her Chinese sitters chose to have their photographs taken. As with *Ah Foo*, *Charles Frederic Newcombe's* cook, there is a great deal of agency present in photographs such as the grouping of a father and four children, created between 1874 and 1910. Everyone is dressed in their finest attire and adorned with accessories. The child on the right has beautiful, tasselled embellishments on their plush velvet garment, both the man and the child on the left have fans, and all are in carefully embroidered hats and shoes. (These children also appeared in Maynard's *Gems* series, and the painted backdrop and the rose-patterned floor are seen in many of Maynard's portraits.)



LEFT: Hannah Maynard, *Group portrait of Chinese father and children*, 1874–1910, gelatin dry glass plate negative, 17.8 x 12.7 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: C.D. Hoy, *Chinese man in Revolutionary background*, 1912, Barkerville Historic Town Archives.





HANNAH MAYNARD

Life & Work by Elizabeth Anne Cavaliere

Many of the photographs that Maynard produced, particularly for ethnologists such as Newcombe, who collected photographs of Indigenous and racialized persons, were made in service of larger colonial agendas. However, in this moment there were Chinese-born photographers, such as C.D. (Chow Dong) Hoy (1883–1973), who opened a studio in Quesnel, British Columbia in the early 1900s, that were catering specifically to clients like Ah Foo and were better equipped to visually express the interests of their sitters, as we see in Hoy's 1912 photograph *Chinese man in Revolutionary background*. Meanwhile, in Victoria, Maynard understood that if her business were to thrive in a growing and increasingly diverse city, with a population drawn from around the globe, it would do so by welcoming that multifaceted community into her studio.

HANNAH MAYNARD AS STATUARY C.1885



Hannah Maynard, *Hannah Maynard as statuary*, c.1885
Silver gelatin print, 15.4 x 9.6 cm
BC Archives, Royal BC Museum, Victoria

Maynard created images that reflected the typical subjects and styles of classical statuary. In this self-portrait, her likeness is draped in cloth and stares pensively off to one side, echoing the sculptural busts of historical figures from antiquity. Photo-sculpture (sometimes referred to as living statuary), though not often seen practised in professional photographic studios across Canada, was one of the many ways that Maynard experimented with the medium of photography.

These kinds of works, often referred to as “statuette portraits” were popularized in the 1880s through publications such as Walter E. Woodbury’s 1896 *Photographic Amusements: Including a Description of a Number of Novel Effects Obtainable with the Camera*.¹ While there is no record of precisely where Maynard learned of this technique, her active interest in photographic methods and her contributions to publications like the *St. Louis and Canadian Photographer* indicate that she was keen to keep abreast of writing in the field to seek out new ideas and approaches. While many photography studios across Canada employed different processes and darkroom techniques to create images, the extensive use of photo-sculpture seems to be unique to Maynard.

The process typically involved covering a subject’s skin, hair, and clothing in a white powder such as rice flour, and photographing them against a black background, sometimes even standing them behind a plinth or pedestal. Any part of the sitter that the photographer wanted hidden was draped with black fabric. The photographer would then scrape the clear background on the negative to modify the appearance of the subject; for example, scratching away the arms or parts of the torso. The original negative could be overlaid on a separate one that contained a photograph of a pedestal. When printed together, they created the impression of a classical statue or a bust without arms.

The emulation of classical subjects was not the only way in which Maynard experimented with photo-sculpture. In *Statuary from life, young girl and birdcage*, n.d., Maynard explores its potential for allegorical storytelling. The little girl holds a small, empty birdcage. The door of the cage dangles open while the girl holds her hand to her eyes, worriedly looking for the bird. The image is a concise allegory of loss, especially when paired with a similar photo-sculpture portrait where the same girl happily holds the cage under her arm, this time with the door closed. Like her photo-sculptures of children, Maynard used her self-portrait on her display boards that potential clients used to choose a style for their own portrait.



Hannah Maynard, *Statuary from life, young girl and birdcage*, n.d., from Mrs. R. Maynard’s Photographic Gallery album, BC Archives, Royal BC Museum, Victoria.

MRS. JAMES BARNSWELL 1889



Attributed to Hannah Maynard, *Mrs. James Barnswell*, 1889
Gelatin silver print, 17.9 x 12.8 cm
BC Archives, Royal BC Museum, Victoria

This photograph of Mrs. Barnswell shows a woman who is elegantly dressed for her 1889 portrait, with many accessories and white gloves and carrying a parasol as a nod to her participation in the leisure class. Her husband was a prolific carpenter, many of whose buildings still stand across the city. The use of the balustrade in the portrait is a sensitive reference to her husband's profession.¹

Living in the newly established city of Victoria offered Maynard opportunities that might not be available to women in more established metropolitan centres, such as travelling to remote areas, participating in civil affairs, and, most importantly, becoming the proprietor of an entrepreneurial business. Women weren't the only ones to benefit from this environment. Chinese and Black settlers were also able to find opportunities in the commercial and service industries, enabling them to establish businesses and flourish in an otherwise discriminatory and racist landscape.

The photograph of Mary Lowe, later known as Mrs. Barnswell, is held in the BC Archives as part of a collection of portraits of Black British Columbians. Although the work is not part of the Maynard family's collection, there are visual clues that the photograph was taken by Hannah Maynard. Most notably, the background appears from time to time in Maynard's portraits. It also seems likely that, given the frequency of Black children appearing in her *Gems of British Columbia* series, and the range of sitters from diverse cultural and racial backgrounds in her larger body of work, Maynard's studio was a welcoming place for Black settlers.

Mary Lowe was one such individual. Originally from Puerto Rico, she arrived in Victoria as an orphan in the 1860s. She was part of a wave of Black settlers drawn north by the offer from the then-governor of the Colony of Vancouver Island, James Douglas (1803–1877), for passage by steamer to Victoria. Legislation in California in the 1850s permitted the arrest of anyone who was suspected of escaping from enslavement and instituted a ban on Black migration to the state. Douglas seized this opportunity to increase settlement in the colony and ward off any threats of American annexation. Despite encountering racism and segregation, many Black settlers set down roots in Victoria.² She married James Augustus Barnswell in 1871, who counted James Douglas among his many carpentry clients. Together, they became a pillar of the community.

Maynard also photographed "Old Teenie," a somewhat legendary figure who, facing extreme poverty, made a living as a fortune teller. The photograph shows the hardships of this life in the tattered skirts and worn features of the woman. Unlike Mrs. Barnswell, it is unlikely that Teenie could afford to commission her photograph, and much more likely that Maynard photographed her with the goal of making money through selling cartes-de-visite of the curious local figure. Teenie's photograph is found in the same collection as Mrs. Barnswell's at the BC Archives, and can similarly be attributed to Maynard, thanks to its painted backdrop. Taken together, these portraits show a diversity of Black settlers in Victoria. The photograph of Mrs. Barnswell is a powerful reminder of the contributions made by these settlers to building the city in its earliest days.



Hannah Maynard, *Old Teenie*, n.d., cabinet card, 16.5 x 10.8 cm, BC Archives, Royal BC Museum, Victoria.

GEMS OF BRITISH COLUMBIA FOR THE YEAR 1890, "SPRAYS FROM THE GEM FOUNTAIN," 1890



Hannah Maynard, *Gems of British Columbia for the year 1890, "Sprays from the Gem Fountain,"* 1890

Gelatin dry glass plate negative, 21.5 x 16.5 cm
BC Archives, Royal BC Museum, Victoria

Between 1881 and 1896, Maynard produced a series often referred to as the Gems of British Columbia. These works reveal that Maynard was not only a talented artist, she was also a clever marketer. At the end of each calendar year, she assembled her portraits of children from the previous twelve months and transposed them into a single collage, which she would send to their families as a New Year's greeting. An outlet for her whimsy, the 1890 version seen here is perhaps the most playful of all. In it, the photographs are arranged to resemble water spurting forth from a fountain made entirely of little faces. The collage not only encouraged families to have their children photographed at the Maynard studio but served as a demonstration of her range and skill.

Christmas cards became popular in the 1840s after the British monarch Queen Victoria published an engraving of her Christmas celebrations. The Gems annual greeting was an ingenious way to harness popular interest in Christmas greeting cards into a marketing campaign. The magazine *St. Louis and Canadian Photographer* was always particularly pleased to receive the Gems, writing that, "The coming of these 'Gems of British Columbia' is looked for each year as earnestly as the sound of Xmas chimes, or the hearty ring of a New Year's greeting."¹

The first of the Gems series, produced in 1881, combined the faces of hundreds of children of different ages featuring varied poses, costumes, and props into a single rectangular field. In this iteration, Maynard even included some of her more experimental portraits, such as her grandson Harry sitting on a clamshell. While the faces of white settler children make up the bulk of her compositions, the collages also reflect the growing diversity of Victoria with the inclusion of the many East Asian and Black children who sat for her. Occasionally, as in the bottom right corner of the 1881 image, she added a doll face to the mix.

In every successive iteration, Maynard included the Gems collage from the previous year in clever ways. In the 1883 edition, a child in the centre holds up two flags, each of which bears the prior year's work. The designs became necessarily more complex and creative as the series continued. Little faces were used to form the letters of the text, as garlands, as jewellery for other children, and were hidden in the centres of flowers. Instead of a rectangular field of faces, the children would be shaped into designs such as a turtle in 1887, a crown in 1888, a wreath in 1892, or, in 1884, nestled within a *Dieffenbachia* plant.



LEFT: Hannah Maynard, *Little Harry*, c.1890, from Mrs. R. Maynard's Photographic Gallery album, BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Gems of British Columbia for the year 1884, 1884*, glass plate negative, 21.5 x 16.5 cm, BC Archives, Royal BC Museum, Victoria.

The Gems series was met with great praise at home and abroad. The December 25, 1881, issue of the *Daily British Colonist* noted that: "The work furnishes evidence of the ability, taste and patience of the artist and is a highly creditable presentation of the chief types and beauty of this health-giving climate."² The 1885 version of the Gems was published in the September 1886 issue of the *St. Louis Photographer*, together with a poem of praise that began:

See this cluster of sweet faces,
Happy childhood's charming graces;
In all their beauty thus arrayed,
By Mrs. Maynard here portrayed.³

The Gems were printed as cabinet cards of 9.75 by 6.75 inches (24.8 x 17.1 cm). These were sometimes called "Paris Panels," a phrase which could often be seen printed on the bottom of the photograph. Receiving such an image would have been a joyful experience for parents, particularly in a time when child and infant mortality was so high.

STUDIO PORTRAIT DISPLAY BOARDS 1881-92



Hannah Maynard, *Studio portrait display board*, 1881-92

Black and white photographs, various dimensions on board, 71 x 55.5 cm
BC Archives, Royal BC Museum, Victoria

Throughout its nearly fifty years in operation, the Mrs. R. Maynard Photographic Gallery dealt with large numbers of clients with a range of needs: having their portrait made; selecting and purchasing prints from an existing catalogue; stocking up on photography supplies; and even using the studio to make their own photographs. While many of the receipts and records of Maynard's studio have been lost over time, those that still exist give us a glimpse into how the studio operated.

Chief among the artifacts from the studio is a set of display boards that served the purpose of advertising Maynard's photographic services, enabling her clients to select the backdrops, props, and effects used to stage their portrait. The board above is a significant example, featuring an artful arrangement of thirteen of Maynard's experimental photo-sculpture photographs. The board shows a range of croppings, backgrounds, techniques, and styles, with some images displaying full bodies and others only busts. Some appear with props, others are framed by columns and archways. Perhaps placed in the studio window or displayed in the front rooms, these boards showcased Maynard's best works and range of styles. Anyone uncertain about the photographer's skill had only to look at the display board of her statuary portraits for evidence of her technical and creative abilities.



STUDIO REGISTER.											4
DATE ORDERED.	NAME.	RESIDENCE.	NO. EXHIBITS.	NO. COPIES.	SIZE AND STYLE.	WITH FRAME.	PROOF SENT.	AMOUNT PAID.	AMOUNT DUE.	WHEN DELIVERED.	REMARKS.
	Al. Gov.		1988	5	Ensl.			50			
	Gals Lee	"	1954	4	Cart.			50			
	Mrs. Palmer baby	"	1906	6	cab		Monday				Lillian
	Al. who		1956	3				50			
	Song		1957					50			
	then chin		1958					50			
			1959					50			
			1960					50			
	Ching on		1961					50			
	Al. Gov.		1962					50			
	" Gov.		1963					50			
	Al. Lee		1964	3				50			
	Song		1965	-				50			
	Ching Chin		1966	6	Ch.			100			
	Ching on		1967	3				50			
	Mrs. Jackson	Springdale	1968	12	Ch. Ensl.		Sat.	50			with 1 portrait of Albin
	Mrs. Jackson		1969	12				50			
	C		1970	3				-			
	C		1971	3				-			
	C. Lee		1972	2				50			

LEFT: Page from Mrs. R. Maynard's Photographic Gallery album, c.1881-92, BC Archives, Royal BC Museum, Victoria. RIGHT: Page 47 of the Studio Register of Mrs. R. Maynard's Photographic Gallery, 1881-82, BC Archives, Royal BC Museum, Victoria.

Studio albums, such as the “Photographic album from Mrs. R. Maynard’s Photographic Gallery,” were also used to earn the business of would-be sitters. This album of more than one hundred photographs contains samples of photocollages produced for Maynard’s Gems series and examples of her photo-sculpture works, as well as portraits of individual children in various settings. These would indicate to any parent who had come to the studio Maynard’s unique approaches and rapport with her young sitters. In addition to these important marketing tools, Maynard kept records of all of her sitters in her studio registers.

Unlike other studio photographers of the same time, such as William Notman (1826–1891), of Montreal, whose extensive records survive nearly intact in the Notman Photographic Archives held by the McCord Stewart Museum, Maynard kept studio records that are incomplete and imprecise. This makes it difficult for contemporary scholars and archivists to match sitters' portraits with names in the register. For example, page 47 of the register indicates that Ah Foo paid 50



cents to get his portrait taken at some point in 1892. There are several Ah Foos listed throughout the register, so we can't be sure it is the same Ah Foo who worked for Charles F. Newcombe. We can see that the Ah Foo negatives are numbered 1962 and 1963, but there are no traces of these numbers on the negatives, and Maynard's record-keeping seemed to exclude precise dates. However, she does make some telling notes, typically of the type of print made—usually a cabinet card—and the quantity ordered, and always indicating if the sitter was a baby. She also lists the sitter's place of residence. These range across British Columbia and beyond, a testament to her thriving enterprise and reputation.

HANNAH HATHERLEY MAYNARD AT HER DESK IN THE PARLOUR OF THE MAYNARD HOME C.1895



Hannah Maynard, *Hannah Hatherley Maynard at her desk in the parlour of the Maynard home*, c.1895

Glass plate negative, 12.7 x 17.5 cm

BC Archives, Royal BC Museum, Victoria

This self-portrait, *Hannah Hatherley Maynard at her desk in the parlour of the Maynard home*, provides a glimpse into the photographer's personal world. Seated in her parlour with a wall of photographs behind her, we see the ways that photography physically consumed Maynard's personal space. As well, we see how domestic concerns—represented by plants, textiles, and furnishings—found their way into her photographic practice.

Maynard was as much a collector of photographs as she was a maker. In this image, the range of portraits behind her speak to the broad network of relationships she shared across Victoria and beyond. Her desk overflows with photographs, neatly stacked papers, and a large record book. Across from her, she has plants stacked and arranged to take advantage of the light streaming into what is also her studio. These were a source of inspiration for Maynard. The large potted *Dieffenbachia* plant held by a statue of a child or cherub, for instance, was used as the starting point for her 1884 Gems photograph.



LEFT: Hannah Maynard, *Vase of lilies with Hannah's portrait*, c.1895, glass plate negative, 25 x 20 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Hannah Maynard in her parlour*, 1892-93, glass plate negative, 17.5 x 12.7 cm, BC Archives, Royal BC Museum, Victoria.



Photography offered Maynard social, economic, and professional opportunities that might have otherwise been off limits to a woman in the late nineteenth century. That said, much contemporary scholarship on Maynard has reflected on the influence of the domestic, the domestic arts, and "women's work" on her studio and the photographs she made there.¹ Jennifer Salahub has written about the ways that the studio rooms, which were connected to the Maynard family home, were carefully furnished and decorated to present the appearance of a respectable, middle-class, settler home.² Portraits of the photographer perched among a range of handmade and hand-embroidered textiles, crocheting tools in hand, reinforced this idea.

Hannah Hatherley Maynard at her desk in the parlour of the Maynard home and the photographs like it that provide a glimpse into Maynard's physical spaces also shed light on the different ways that she combined photography with the objects around her to express aspects of her own personal life. For example, flowers acted as a reminder of life and death. After the death of her daughter, Laura Lillian Maynard (1867-1883), affectionately known as Lillie, lily flowers became a frequent motif in Maynard's work. In *Vase of lilies with Hannah's portrait*, c.1895, she has photographed a bursting arrangement of flowers in a small vase affixed with a small self-portrait, perhaps a reference to the relationship between mother and daughter.

In *Hannah Maynard in her parlour*, 1892-93, we see Maynard sitting among a series of similarly adorned vases and platters, as well as photographs printed directly on fabrics, perhaps a cyanotype, a popular type of photographic print that yields a striking blue image. There are also souvenirs of her travels, collected artworks, and portraits of her deceased daughters, Lillian and Emma, as well as daughter-in-law Adelaide, arranged in a shrine with tealights. Maynard's professional and creative interests in photography are inseparable from her personal life and the space occupied by her.

**MAYNARD MCDONALD AND HIS GRANDMOTHER, HANNAH MAYNARD,
CYCLING IN BEACON HILL PARK, VICTORIA C.1895**



Hannah Maynard, Maynard McDonald and his grandmother, Hannah Maynard, cycling in Beacon Hill Park, Victoria, c.1895
Albumen print, 11.5 x 17.2 cm
BC Archives, Royal BC Museum, Victoria

During her outings with her grandson to Victoria's Beacon Hill Park, located along the shore of Juan de Fuca Strait, Maynard found opportunities to investigate photography's ability to capture motion—a difficult task considering the era's bulky cameras and long exposure times. The above image is a remarkable example from Maynard's many pictures depicting cyclists and park scenery because it illustrates her technical skill in manipulating a scene.

While this image of Maynard and her grandson cycling appears to be captured spontaneously, it was, in fact, the product of meticulous planning. She used cleverly hidden blocks to keep the static bicycles upright while the riders balanced carefully on their seats. The blurry appearance of Maynard's face

indicates that she must have lost her balance slightly during the lengthy exposure. If the bikes were indeed moving, they would have been just as blurry. Along with compositional tricks, the tree to the right behind Maynard, its limbs unseasonably bare and its branches unnaturally trimmed, appears to have been drawn in by the photographer.

In the 1880s, the bicycle took the form we are most familiar with today—two wheels of equal size featuring pneumatic tires and propelled by pedals connected to a chain drive. This led to an enormous surge in cycling’s popularity, particularly among women, who could ride these new-style bicycles while wearing the era’s bulky skirts and thus gaining a newfound mobility. Always up for new pursuits, Maynard took up cycling with her grandson Maynard McDonald, and they often went on outings in Victoria’s newly established greenspace, Beacon Hill Park. Opened in 1882 and just two kilometres south of Maynard’s studio and residence, it featured winding paths ideal for riding. This land is the unceded Traditional Territory of the *ləkʷəŋən* (Lekwungen), known today as the Esquimalt and Songhees Nations, set aside as a protected area by James Douglas (1803–1877) in 1858 and then converted to a municipal park.

Maynard McDonald and his grandmother, Hannah Maynard, cycling in Beacon Hill Park, Victoria is one of many photographs made by Maynard of cycling. The stereoscopic image, *Photographing bicycles in Beacon Hill Park*, c.1895 is a photograph about the making of photographs. Maynard is again perched on her bicycle with feet off the ground, as if in motion, though not in fact moving. Her assistant operates the large format camera on the right and appears to be taking a picture of her. There is also a hint of another tripod to the left of the image. When looked at through a stereoscope viewer to produce a three-dimensional image, the viewer assumes the role of photographer, situated between both tripods, seeing the scene as a story about the photographic process.

Maynard was a diligent student of photography, and in the advertisements for her studio she made a point of noting that she kept the latest photographic equipment in stock. The development of machine-produced gelatin dry-plate glass negatives in the 1870s provided greater sensitivity and portability than wet plate negatives. In the 1880s, Maynard switched to this new technology and her cycling at Beacon Hill Park afforded her the perfect opportunity to try it.



Beacon Hill Park, Victoria, B.C., 1912, postcard, 13.8 x 8.9 cm, City of Victoria Archives.



Hannah Maynard, *Photographing bicycles in Beacon Hill Park*, c.1895, stereoview, 8.8 x 17.2 cm, BC Archives, Royal BC Museum, Victoria.

MRS. CARLO BOSSI C.1890S



Hannah Maynard, *Mrs. Carlo Bossi*, c.1890s
Glass plate negative, 21.5 x 16.5 cm
BC Archives, Royal BC Museum, Victoria

The sitter of this portrait, Mrs. Carlo Bossi, was newly wealthy, thanks to her husband, nearly thirty years her senior, who had made a great success as an owner of grocery stores and real estate in Victoria. This wealth meant that, like Maynard, Bossi was free to pursue interests beyond the domestic sphere. Educated by the Sisters of St. Ann at the first Catholic school in the area specifically for girls, she was accomplished in painting and needlework, praised many times in local papers for her works and the awards they had gained her.

As she did with children, Maynard made efforts to capture something natural and reflective of the women she photographed. In the instance of Bossi, Maynard wanted to highlight the depth of her close friend's accomplishments. A composed, richly dressed Bossi stands at her easel with brush and paint palette in hand. The flowers are a work in progress, but below the easel rests a completed painting. Craft historian Jennifer Salahub suggests the arrangements of flowers and textiles, as well as the perfectly placed and well-trained dog, situate Bossi as "a woman defined by fashionable domestic activities; the inclusion of needlework in Maynard's portrait of Petronilla Bossi is in acknowledgment of the sitter's elevated social position as well as her accomplishments."¹



LEFT: Hannah Maynard, *W.H. McNeill family*, c.1876, cabinet card, 16.6 x 10.8 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Noah Shakespeare or William M. Ashman, *Hannah Maynard and baby, possibly Laura Lillian Maynard*, c.1867, tintype, 10 x 6.6 cm, BC Archives, Royal BC Museum, Victoria.



A cabinet card portrait composed with similar thought and care to that of *Mrs. Carlo Bossi* is *W.H. McNeill family*, c.1876. It pictures Martha McNeill, the second wife of Captain William H. McNeill, a successful fur trader with the Hudson's Bay Company, along with her four stepdaughters. Martha was the daughter of Neshaki, a Nisga'a Chief from the area of the Nass Valley and a prominent fur trader in her own right. In this photograph, she sits on the only seat visible in the scene. The chair isn't one of the many plush Victorian chairs that occupied Maynard's studio, but one crafted from branches, a decision perhaps made with sensitivity to Martha's Nisga'a heritage.

Maynard applied the same sensitivity we see with Bossi and McNeill to her own self-portraits. This is most striking when comparing Maynard's portraits to those of her taken by others. For instance, in a tintype photograph attributed to either Noah Shakespeare (1839-1921) or William M. Ashman (1861-1902), Maynard appears in a harsh profile with her youngest daughter awkwardly draped across her lap. We learn little about Maynard beyond her status as a mother and her mug shot-style likeness. Certainly, compared to Maynard's self-portraits, or to her portrait of Mrs. Bossi, the difference is clear.

HANNAH MAYNARD IN A TABLEAU VIVANT C.1893-97



Hannah Maynard, *Hannah Maynard in a tableau vivant*, c.1893-97

Collodion glass plate negative, 25 x 20 cm

BC Archives, Royal BC Museum, Victoria

Hannah Maynard in a tableau vivant is one of the most discussed and reproduced photographs made by Maynard. A testament to her knowledge of photographic techniques—as well as her ability to poke fun at herself and at photography in general—this work, inspired by the form of tableau vivant, is an example of how Maynard performed for the camera as a type of amusement.

To produce the image, it is likely that Maynard used two separate techniques together: multiple exposure and composite photography. The two Hannahs seated at the table were done by covering different parts of the camera lens during the exposure. This enabled Maynard to photograph herself sitting first in one chair with only half of her large 10 by 8 inch (25.4 x 20.3 cm) glass plate negative exposed. She then changed the position of the lens covering so that the other half was exposed and the first was covered before sitting in the second chair. The third Hannah clumsily spilling tea on the head of the Hannah seated on the right would have been added to the image through montage. Shot separately, it would have been combined with the main image and then rephotographed onto a new glass plate negative, resulting in a final negative that appears seamless and untouched.

What was Maynard's motivation to produce this work? The time-consuming and involved process was an opportunity for the photographer to experiment with precise methods of exposure and printing. Using herself and oftentimes her family as subjects freed Maynard from having to produce images suited to the tastes and schedules of her sitters. It also allowed for her to take chances in testing out new techniques she discovered in photography periodicals such as the *St. Louis and Canadian Photographer* and through her correspondence with the community of photographers, both professional and amateur, whom these magazines brought together.

Fun and humour are found throughout Maynard's life and works, such as in the staged *Portrait of Mr. and Mrs. Maynard*, c.1874–1910, in which she and Richard appear dressed as farmers. With hoe and rake in hand, the pair are posed in a mock hay field, against a backdrop of a quaint cottage. Maynard's private photo albums are filled with such humorous images alongside photographs of family gatherings, festivities, travel, and leisure activities. This joy is found in the clever and funny details of her works: tea spilling onto her own head in this composite photo, but also babies in clamshells, faces in flowers, and mischief in her tableaux vivants are all examples. For all her precision in photographic technique and her savvy as a businesswoman, she didn't take herself too seriously. Photography was expressive, and Maynard saw in it not just a commodity or a trade, but a conduit for her joy and playfulness, her true self.



Hannah Maynard, *Portrait of Mr. and Mrs. Maynard*, c.1874–1910, gelatin dry glass plate negative, 33 x 38 cm, BC Archives, Royal BC Museum, Victoria.

PRISONER 298 C.1903



Hannah Maynard, *Prisoner 298*, c.1903
Albumen print
University of Victoria Library and Archives

In 1897, Maynard began receiving commissions from the Victoria Police Department to photograph the mug shots of persons placed under arrest. Maynard photographed prisoner 298 in a style not unlike the one she used for the sitters who paid for their portraits at her studio. A clear and detailed likeness, what this portrait hides is the story of a prisoner charged with attempted murder after demanding money from the till of a saloon and firing four shots at its proprietor. (Only one shot, non-fatal, hit its target.)

Most of the images Maynard produced for the Victoria Police Department offer a forward facing or three-quarter view of the sitter. But for several images produced between 1902 and 1903, including the photograph above—*Prisoner 298*—Maynard used a mirror to combine both views into a single image. This technique was one that Maynard had used in her studio portraits. For example, in a photograph of her daughter Lillie washing her hands, the photographer places a mirror in the scene to show the girl's profile along with the back of her head. Maynard also placed mirrors on the ground to create water-like reflections of children posed in outdoor scenes.

In the late nineteenth century, Victoria was a city in flux, with constant inflows of migrants from across the globe. It was also a crucial stop for miners and prospectors heading into the Klondike. The ever-changing nature of the city's population made it a hotbed for crime, and the city's Police Department, established in 1858, used photography as a means to profile the city's criminal element.



LEFT: Hannah Maynard, *Belle Adams, charged with the murder of Charles Kincaid; received five years for manslaughter, 1898*, lantern slide, 8.2 x 8 cm. BC Archives, Royal BC Museum, Victoria. RIGHT: Page from "Mugshot book 3" featuring Belle Adams, Victoria Police Department Charge and Mugshot Books, 1898-1904, University of Victoria Library.

Mug shots were often the subject of sensationalized interest, especially in instances where the crime was particularly heinous or unusual. Maynard, for example, took the mug shot photograph of Belle Adams, one of Victoria's most scandalous murderers, between 1897 and 1904. In 1898, Adams was convicted of murdering a man with a razor. The murder, and subsequent trial and conviction, was extensively covered in the *Daily Colonist*. The June 4, 1898, issue features the catching headline, "By a Woman's Hand. Charles Kincaid the Victim of His Mistress' Jealous Rage. A Johnson Street Hotel the Scene of the Awful Crime," and goes on to describe the way Adams "half-severed" the head of her married lover.¹

Maynard's photograph of Adams presents a composed and thoughtful-looking young woman wearing an elaborate dress and an even more elaborate hat. The portraits of Adams, prisoner 298, and many others are composed with Maynard's typical skill. There is nothing stark or confrontational about them, as we might expect. If it weren't for their inclusion in the police record book, we'd never suspect they portrayed criminals.



SIGNIFICANCE & CRITICAL ISSUES

Often at odds with one another, Hannah Maynard's photographs participate in a range of critical concerns that reflect her relationships with others and with society, as well as the contexts in which her images circulated: her entrepreneurialism in a moment when women were not often afforded full participation in public life; her contributions to an international network of amateur and professional photographers through her experimental image-making practices and her writing; and her implicit participation in colonial settlement both as a woman and as a portrait photographer. Maynard's innovative photographic practice and her complex legacy challenges us to rethink the intersections of art, identity, and power.

A WOMAN IN BUSINESS

Photography was not an uncommon pursuit for a nineteenth-century middle-class woman like Hannah Maynard. Across Canada there were many amateur photographers, such as Mattie Gunterman (1872–1945), who picked up a camera out of interest and joy. It was also not unusual for a woman to work in a photographic studio or have a professional photographic practice. While women such as Élise L'Heureux (1827–1896), the matriarch of the Livernois studio in Quebec City, and Geraldine Moodie (1854–1945), who began a studio in Battleford, Saskatchewan, before moving to what is now

Nunavut (where she would famously make portraits of Inuit for the Canadian government) stand out among Maynard's contemporaries, it was quite rare for a woman to be the proprietor of her own photography business—not merely the proprietor, but a highly successful one.

It was likely a combination of factors that led to Maynard's success. First, when she established her studio in 1862, the city of Victoria was still in its infancy. That gave her a chance to provide a service to a growing, and increasingly wealthy, clientele with little or no competition. The more open environment of a "frontier" town also allowed for a hazy attitude toward conventions of gender and class.

The second is Maynard's status as an English-born, white, middle-class woman. In colonial Canada, English immigrants, because of language and religion, had more upward mobility compared to settlers from elsewhere. Richard Maynard's earnings in the goldfields, which provided the funds to support her entrepreneurial venture, signalled a social status that would have boosted her reputation within the community. Within the walls of her studio, Maynard must have also earned her reputation as a thoughtful and caring photographer, gentle enough to have great success photographing children and welcoming enough to have people from all walks of life pass through her studio.



LEFT: Stamped verso of one of Hannah Maynard's photos, n.d. RIGHT: Livernois & Bienvenu (Élise L'Heureux and Louis Fontaine), *Portrait de femme (Portrait of a woman)*, c.1870, albumen print, 16.6 x 10.8 cm, Musée national des beaux arts du Québec.



Hannah Maynard, *Hannah Maynard sitting beside the piano*, c.1895, gelatin dry glass plate negative, 17.5 x 12.7 cm, BC Archives, Royal BC Museum, Victoria.

Maynard was always careful to present herself as a respectable wife. When she re-opened her studio at its new location in 1892 on Pandora Avenue it was purpose-built, with the private domestic rooms of her home adjoining the photography studio on the second floor. While her studio had a distinct presence within the community, when it came to anything connected to the business, she was always “Mrs. R. Maynard.” Everything, from her own dress to the textiles, furniture, props, and backdrops found inside of the studio would have projected the taste and reputation of a respectable Victorian woman.

As Richard began his own photographic career, the couple maintained the era’s ideas of what was suitable for men and women, at least outwardly. While Hannah maintained her studio practice in a space that was physically connected to the family home, Richard’s photographic pursuits took place elsewhere. To be certain, they both likely had a preference for their respective subjects, and together their practices sometimes blurred any perceived boundaries.



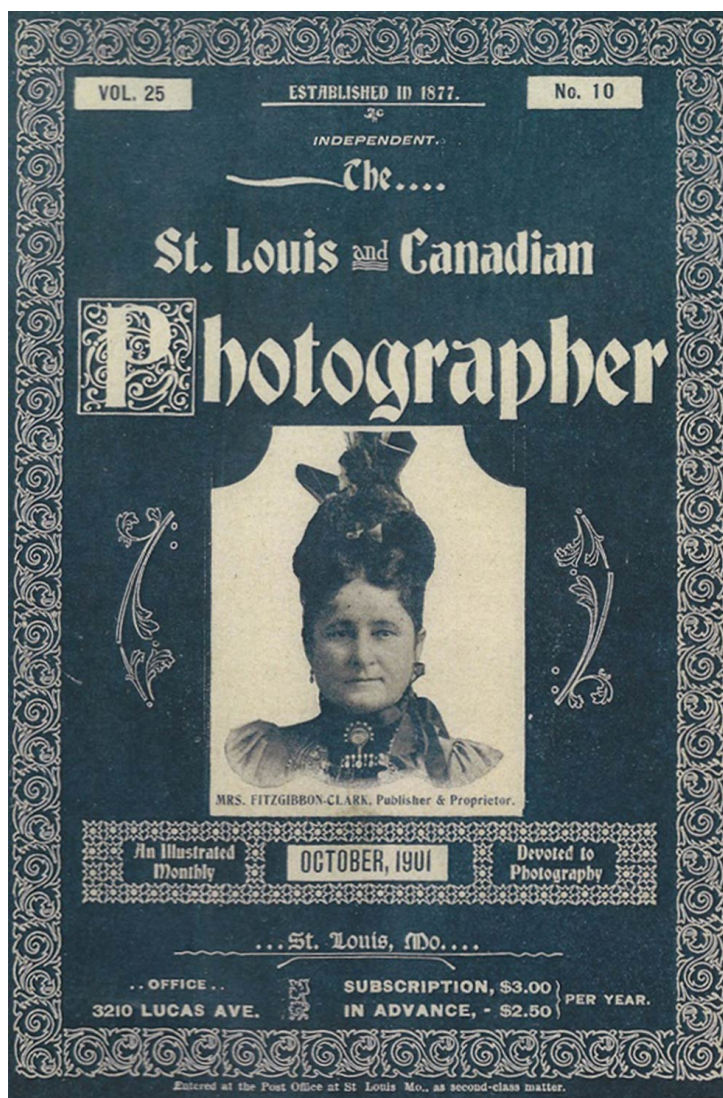
Attributed to Richard Maynard, *Departure Bay*, n.d., page from the Photographic View Album by R. Maynard, c.1880-90, BC Archives, Royal BC Museum, Victoria.

Hannah’s business became a hub of photographic activity in the region, no doubt in part due to the stability and longevity of her enterprise. Even by 1878, she was identified by the *Seattle Weekly Pacific Tribune* as “the leading photographer of Victoria” and was held up as an exemplar of “what women can

do when there is necessity or ambition or the incentive.”¹ Maynard understood the connections between the new medium of photography, tourism, and settlement, and their entrepreneurial potential. Through her studio she sold the images of British Columbia’s natural wonders that Richard had taken as part of his government work and at times purchased the negatives of other photographers to satisfy this market.

DEVELOPING A PHOTOGRAPHIC COMMUNITY

While Hannah Maynard was lucky in not having significant competition from other photography studios in Victoria, it left her without a robust professional network to connect to and learn from. If she wanted a community that could satiate her curiosity about photographic technique and fulfill her desire to share her work with others, it was up to her to find it. And she did, in the pages of the *St. Louis and Canadian Photographer*.



LEFT: Cover of *St. Louis and Canadian Photographer* 26, no. 10 (October 1901). RIGHT: Hannah Maynard, *Gems of British Columbia for the year 1895*, 1895, gelatin dry glass plate negative, 21.5 x 16.5 cm, Royal BC Museum and Archives, Victoria.

Originally titled the *St. Louis Practical Photographer*, the periodical was founded by the Missouri-based pioneering photographer John H. Fitzgibbon (1819–1882). The first issue was published in 1877, and by 1879 Maynard had become an active contributor. In August of that year, the periodical notes that “Mrs. Maynard has kindly forwarded, all the way from Victoria, B.C., some very excellent cabinet pictures.... We are pleased to see such good work from such a distant point.”² A month later, she sent in another series, which was also

highly praised: "Again they come, all the way from Alaska and Victoria, B.C., the most interesting views we have ever seen from those far off regions. Mrs. Maynard is one of the most industrious and persevering ladies we have in our business,... a regular go-ahead, even beating our Yankee girls two to one in photography."³ She sent them another series in 1881, of which they wrote: "Stereoscope, seems to be her Forte, and they are excellent specimens. We can almost imagine we have visited that distant land, by the striking and illustrated pictures we occasionally receive from there."⁴

With the death of Fitzgibbon in 1882, his wife, Louisa (1823-1898), took over as publisher, renaming the magazine the *St. Louis Photographer*. In 1887, Canadian subscribers were sent a special trial issue of *Canadian Photographer*. The demand for the journal must have been significant as by 1888 the periodical was finally renamed the *St. Louis and Canadian Photographer*. Maynard was a tried-and-true contributor throughout the publication's iterations. Not only were her photographs mentioned, but they were also on occasion reproduced in full-page spreads, accompanied by poems of praise written by the editors. So close was Maynard's relationship with the *St. Louis and Canadian Photographer* that the magazine even published a statement of mourning on the death of her daughter Lillian.⁵

Perhaps because photography was still a relatively new medium, or perhaps because its practitioners, both professional and amateur, were scattered across an exceedingly expansive continent, forums such as the *St. Louis and Canadian Photographer* were vital. Women who photographed were particularly hard-pressed to find professional and creative communities. Maynard likely found a kindred spirit in Louisa Fitzgibbon, who not only published the periodical but was also a studio photographer.



LEFT: "Notice of Removal: Mrs. Maynard's Photographic Studio," 1874, *Daily British Colonist*, University of Victoria Archives. RIGHT: Hannah or Richard Maynard, *The Maynard Building*, Pandora Avenue, c.1895, stereoview, 9 x 17.7 cm, BC Archives, Royal BC Museum, Victoria.

Maynard also developed a photographic community through publications closer to home. She consistently placed advertisements in the local *Daily British Colonist* and *Victoria Daily Times*. These advertisements make it clear that Maynard operated a studio that utilized the most leading photographic processes and that she was competent "to take all kinds of photographs in all the latest improvements," as one ad in an 1874 issue of the *Daily British Colonist* touted.⁶ Her studio also sold directly to the public all the tools, supplies, and chemicals needed to make one's own photographs. Maynard contributed to a broader photographic community extending beyond Canada's borders, and was quick to both capitalize on and consolidate her position within an expanding market for professional photography.



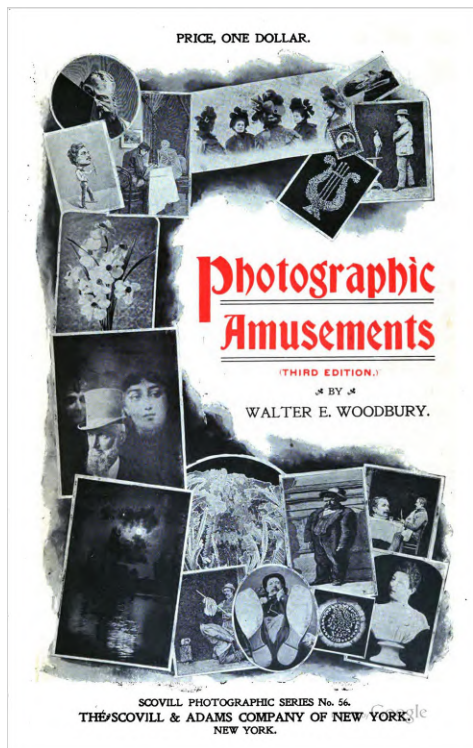
Hannah or Richard Maynard, *Interior of Maynard's, Pandora Avenue*, n.d., stereoview, 9 x 17.7 cm, BC Archives, Royal BC Museum, Victoria. Richard Maynard is pictured on the left with a stereoscope, a device used for viewing stereographs.

PHOTOGRAPHIC TRICKS

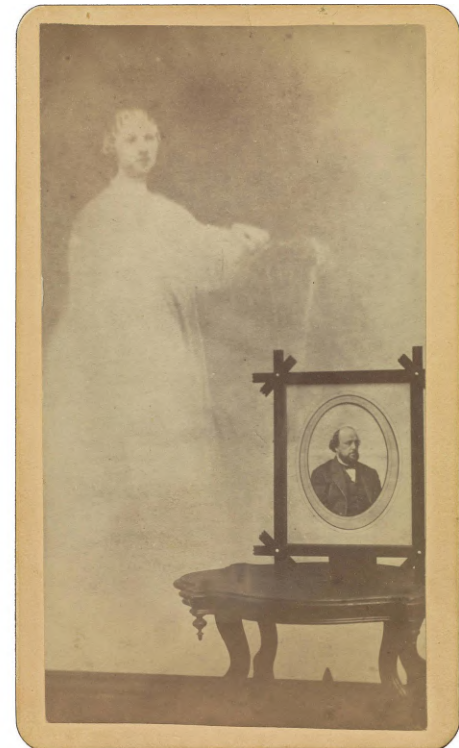
Hannah Maynard had exceptional skill with the camera as well as with the technical aspects of the developing and printing processes. Collage, montage, multiple exposure, and composite photography were often used by professional photographers in a very practical way, but she also used them to create optical tricks and illusions in the service of elaborate and carefully composed photographic scenes called tableaux vivants.

While photography was widely regarded for its descriptive capabilities in the service of progress, preservation, and documentation, the myriad manipulations that could be performed in the photographic process led to a blurring of fact and fantasy. Photography's use to create realistic illusions is almost as old as the medium itself. Photographers and the public were equally excited by the ways that photography could be used to trick people and the entertainment—both humorous and macabre—those tricks could provide.

Photographs were relatively inexpensive to produce and purchase. People were eager to have themselves photographed in increasingly playful ways, and photographers were keen to develop tricks and special techniques they could market. Some practitioners, such as “spirit photographer” William H. Mumler (1832-1884) in the United States, claimed that they could capture spirits with their photographs. Real or not, the effects created by double exposure enthralled sitters. Others specialized in darkly humorous scenes, producing cabinet cards for clients using combination printing to make it look as if their heads or limbs had been cut off.



LEFT: Cover of the 3rd edition of *Photographic Amusements: Including a Description of a Number of Novel Effects Obtainable with the Camera*, by Walter E. Woodbury (New York: The Scoville & Adams Company, 1896). RIGHT: William H. Mumler, *Mr. Brown & His Spirit Sister Recognised*, 1861-78, albumen print, 9.8 x 5.3 cm, The J. Paul Getty Museum, Los Angeles.



In 1896, Walter E. Woodbury produced one of the first publications on trick photography, titled *Photographic Amusements: Including a Description of a Number of Novel Effects Obtainable with the Camera*. Woodbury's book would have been a revelation for most amateur photographers; however, many professionals such as William Notman (1826-1891) and Hannah Maynard had long been using techniques like multiple exposure and composite photography in ways that were more practical in intent than mere trickery.

In *Hannah Maynard and her grandson, Maynard McDonald*, c.1893-97, Maynard utilizes techniques of multiple exposure, composite photography, and photo-sculpture all at once. Two Hannahs and her grandson, shown both as himself and as a living bust, surrounded by photographs of her deceased daughters, present the viewer with a playful and dynamic conversation in which the living and the dead, the animate and inanimate, as well as one's own self, come face to face. The *St. Louis and Canadian Photographer* remarked about Maynard's grandson and her innovative photographic practice that “he enjoys immensely to watch Mrs. Maynard at work in her studio, taking a great interest in all the different details of photography, and with the insatiable curiosity of children, asking numerous questions, by which no doubt, he will be greatly benefitted should he decide to follow in Mrs. Maynard's footsteps.”⁷



Hannah Maynard, *Hannah Maynard and her grandson, Maynard McDonald*, c.1893-97, gelatin dry glass plate negative, 20 x 25 cm, BC Archives, Royal BC Museum, Victoria.

Maynard's sophisticated use of photographic techniques can be linked to photographic tricks by looking at how she utilizes humour and narrative through them. Her multiple exposures were not intended to shock like a headless portrait but would certainly have been impressive. Seeing five Hannahs nearly seamlessly occupying the same space, for instance, is a breathtaking and creative use of the techniques of trick photography. In addition to using photo-sculpture, composite photography, multiple exposure, and collage, Maynard also experimented with three-dimensional, low-relief photographs in which she could create raised surfaces in an image using blotting paper and a knife and then filling the hollow section of the lifted print paper with a type of papier mâché. In her *Portrait of a young woman*, n.d., the fabric of the sitter's dress has been given an additional dimension using this technique.



Hannah Maynard, *Portrait of a young woman*, n.d., reproduced in *The Magic Box: The Eccentric Genius of Hannah Maynard*, by Claire Weissman Wilks (Toronto: Exile Editions, 1980).

PHOTOGRAPHY AND THE COLONIAL GAZE

Photography was quickly absorbed into the scientific and colonial ambitions of the nineteenth century. Hannah and Richard Maynard participated in these activities. Richard's photographs of land and people made while travelling throughout British Columbia were used in the service of colonial information gathering and record-keeping. They were also used to support the deeply racist colonial efforts of assimilation through the Indian Act, the banning of the Potlatch ceremony, and the establishment of industrial and residential schools.

Hannah was no less an actor in these processes. Her studio acted as a hub for photographers producing work for the Canadian government such as Frederick Dally (1838-1914), Carlo Gentile (1835-1893), and her husband. Much of their work involved photographing land as part of the settler-colonial project, but it also involved producing ethnographic portraits of Kwakwaka'wakw people on their territory and in more formal portrait settings. Maynard's studio offered a site for these photographs to be taken, printed, and circulated as part of government commissions and sold to a broader public in Canada and internationally who were eager to view remote places and the people that inhabit them. In the early 1900s, Maynard supplied a series of ethnographic photographs of Indigenous people and their land produced by herself and her husband in fulfillment of a request made to her by the Peabody Museum of Archaeology and Ethnology at Harvard in Cambridge, Massachusetts.⁸



LEFT: Richard Maynard, *Totem poles at Gold Harbour*, c.1880, glass plate negative, 25 x 21 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Frederick Dally, *Huu-ay-aht man*, c.1870, BC Archives, Royal BC Museum, Victoria.

Maynard made her own photographs of Indigenous sitters as well. As with most of her portraits, she carefully staged her studio with painted backdrops, flooring, rugs, furniture, and props to enliven her sitters and even to share something about their interests and livelihoods. In this series of portraits of Indigenous sitters, she took similar care, but one that served to reinforce the settler gaze toward a colonial subject. The gaze has often been used in studies of art and visual culture to understand dynamics of power, where the one looking holds the privilege of the gaze and the power to define the terms of the relationship between viewer and subject.

Unlike the portraits Maynard produced of Chinese or Black settlers in Victoria, the Indigenous sitters in the series are unnamed. Instead of posed in chairs, almost all the photographs have their subjects sitting on the floor, often with bundles of wood or baskets of berries. These were not personal portraits, but rather reference works commissioned by governments to visually categorize these people and aid in the creation of harmful assimilation policies.



LEFT: Hannah Maynard, *Portrait of a Chinese woman*, c.1871, glass plate negative, 18 x 13 cm, BC Archives, Royal BC Museum, Victoria.
 RIGHT: Attributed to Hannah Maynard, Frederick Dally, or Carlo Gentile, *Portrait of an unidentified [Cowichan] woman*, c.1865-72, collodion glass plate negative, 10 x 7.5 cm, BC Archives, Royal BC Museum, Victoria.

The starkest indication of this is the way backgrounds have been physically scratched off the glass plate negatives in order to isolate the subject of the photograph. Individuality, identity, kinship, and lands are stripped away from the person as they are visually removed from any context. Consider the 1865-66 photograph made of a woman referred to as "Haida Mary," who is often suggested to have been Maynard's "washerwoman." She carries a large sack, likely laundry, and is draped in a Hudson's Bay Company blanket. She is photographed facing the camera directly, without additional props or a backdrop.

However, Maynard made a separate print in which the portrait has been combined with an entirely different photograph made by Richard of the Haida village of Kayang from his travels there in 1884. Scholar Margaret B. Blackman remarks about the combination of the two photographs of completely unrelated subjects that, "this combined pair of images is interesting because it suggests that, for the photographer, 'good' images of native people in properly 'native' settings could be created by combining two very different types of photographs into a single image."⁹



LEFT: Hannah Maynard, *Haida Mary depicted against the backdrop of a Haida village*, 1884, acetate negative, 12.7 x 10.2 cm. BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Portrait of a Haida woman, Mary*, 1865-66, collodion glass plate negative, 12 x 8 cm. BC Archives, Royal BC Museum, Victoria.

The photograph is a manufactured document based on settler-colonial perceptions of Indigenous people. As such, it served to reinforce paternalistic attitudes and with those, the actions of government agencies such as the Department of Indian Affairs. In addition to government uses, this and other images in this series of ethnographic photographs were sold to an eager public.

GRIEF AND THE CAMERA

Within a handful of years Maynard suffered a series of devastating personal losses. The first was when her daughter Laura Lillian (Lillie) passed away from typhus in 1883 at the age of sixteen. In 1892, Adelaide, the wife of her son Albert, died. Adelaide's death was followed by the drowning of Maynard's daughter Emma in 1893.

Maynard's grief is visible in the ways that she preserved and celebrated the lives of her daughters and daughter-in-law through photography. In almost all the Maynard family group photographs done in the studio or



LEFT: Hannah Maynard, *Mrs. Albert Hatherly Maynard, nee Adelaide Maude Graham*, n.d., cabinet card, 16.5 x 10.7 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Lillie Maynard holding a letter*, c.1880, from the Maynard Family album, BC Archives, Royal BC Museum, Victoria.

in the adjoining household rooms, three of Maynard's large portraits of Lillie, Adelaide, and Emma are given a central place. In a stereoscope portrait made around 1895, within a few years of their deaths, Richard sits in the centre, with grandson Maynard McDonald over his shoulder, and Hannah to the right of the image in the middle row. Among the figures in the back row are the couple's children Zela (second from left), George (fifth), and Albert (seventh). At the front are their many grandchildren. Above them are the framed portraits of Lillie, Adelaide, and Emma. These three portraits also appeared in those photographs in which she created fantastical scenes with her grandson, Maynard. The playful nature of the photographs with him suggests an ongoing relationship with the deceased and a comfort with the idea of death.



Attributed to Hannah Maynard, *Richard and Hannah Maynard family portrait*, c.1895, stereograph glass plate negative, 12 x 20 cm, BC Archives, Royal BC Museum, Victoria.

In the wake of loss, Maynard turned to Spiritualism, a movement that proposed that an individual's spirit persisted after death and that it was possible to contact them, via a medium or ceremony. The movement was informal, with no set doctrine or consistent organization. It was also extremely popular throughout North America in the nineteenth century, if also controversial. The British Columbia Society of Spiritualists of Canada was formed in 1891. Maynard was an active member, even listing Spiritualism as her religion in the 1891 census, and scholars have suggested that she attended a séance to commune with her daughters. In fact, her involvement began closer to Lillie's death, well before the organization was formalized. There is a series of four photographs of a picnic held by local Spiritualists at Cordova Bay in 1886 where we can see Maynard sitting with the group.

It is possible that Maynard processed her personal loss by combining Spiritualism with photography. Nineteenth-century studio photographers who practised “spirit photography,” like William H. Mumler or William Hope (1863–1933), convinced patrons that their photographs could capture the likenesses of deceased relatives and used double exposure to produce portraits in which ghosts and spirits appeared to be present with the sitter. But Maynard’s Spiritualist pursuits are not to be confused with these deceptions. By including images of the dead in scenes of life in her photography, she effectively brought those subjects back into the world of the living. She also created works that looked in the opposite direction: for example, having her young grandson confront himself in sculptural form—a reminder of the brevity of life and the permanence of the image.

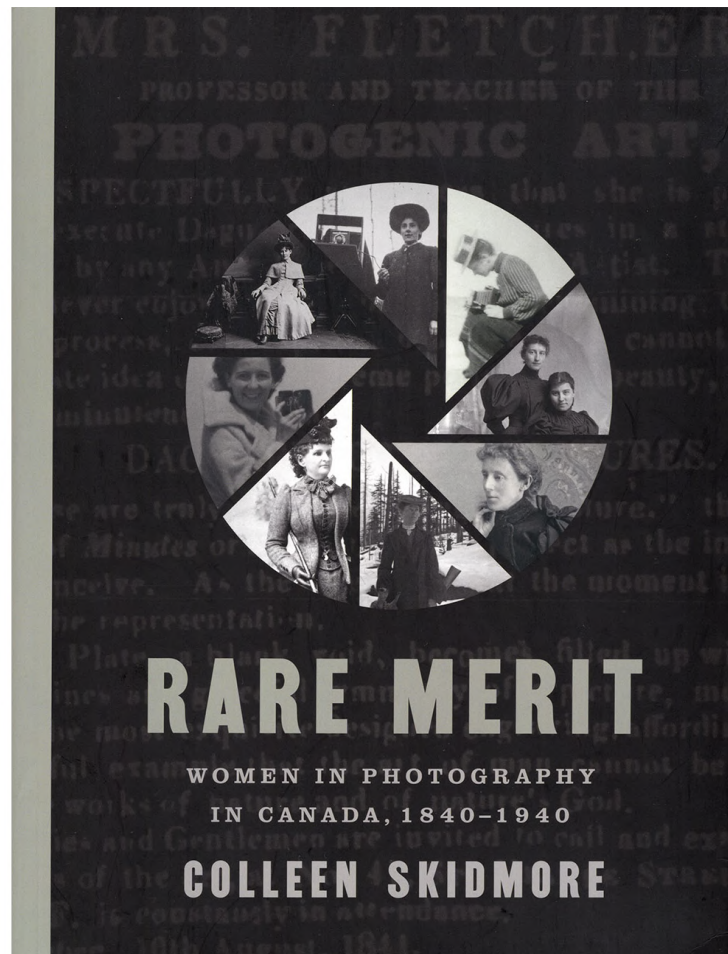
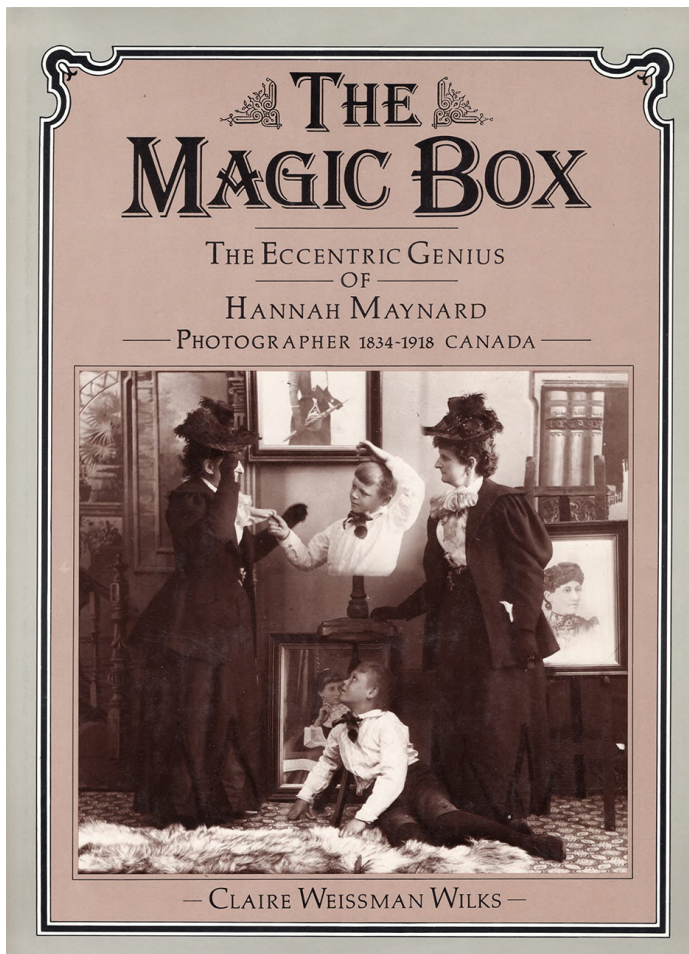


Victoria Spiritualists’ picnic at Cordova Bay, 1890, photographer unknown, page from unknown album, 22 x 30.5 cm, BC Archives, Royal BC Museum, Victoria. Hannah Maynard is seen in profile, seated on the far right.

A LEGACY RECOVERED

It was not until the 1980s that scholarly interest in Hannah Maynard’s career began to emerge. In part, this was the result of growing attention to photography’s cultural and artistic significance, an approach led in Canada by the writings of Ralph Greenhill in the 1960s.¹⁰ It was also the result of a focus among feminist scholars on centring the works of women artists to break apart male-dominated histories of art.

The first major publication on Maynard's work that offered some history about the photographer and reflections on her practices was Claire Weissman Wilks's monograph *The Magic Box: The Eccentric Genius of Hannah Maynard*, published in 1980.¹¹ Shortly thereafter, Laura Jones included Maynard's work in a 1983 exhibition titled *Rediscovery: Canadian Women Photographers 1841-1941*, held at the London Regional Art Gallery (now Museum London) in Ontario.



LEFT: Cover of *The Magic Box: The Eccentric Genius of Hannah Maynard*, by Claire Weissman Wilks (Toronto: Exile Editions, 1980).
RIGHT: Cover of *Rare Merit: Women in Photography in Canada, 1840-1940*, by Colleen Skidmore (Vancouver: UBC Press, 2022).

Initially, Maynard's extraordinary technical abilities and her playful use of the medium attracted the greatest interest. However, as details emerged about her studio and her personal life, many writings on Maynard focused on the macabre aspects of the tableau vivant photographs produced after the death of her daughters. Scholars have taken discussions of these works in many directions, including comparisons to Surrealist photography and to studies of morbidity and spiritualism.¹² More recently, in the writing of Jennifer Salahub, Maynard's work has figured in discussions around the professionalization of women in the nineteenth century and possible connections between photography and textile practices such as quilting.¹³ Maynard featured prominently, too, in Colleen Skidmore's comprehensive texts on women photographers in Canada, where her photographs and studio practice are brought into conversation with those of other women in her historical milieu.¹⁴



Attributed to Mrs. R. Maynard's Photographic Gallery, *Portrait of Mrs. Maynard*, 1874-1910, gelatin dry glass plate negative, 30.5 x 25 cm, BC Archives, Royal BC Museum, Victoria.



HANNAH MAYNARD

Life & Work by Elizabeth Anne Cavaliere

Maynard's work has been increasingly examined in response to the Truth and Reconciliation Commission and calls for decolonial approaches to Canadian history. Margaret B. Blackman's groundbreaking study from the 1980s, and Carol Williams's 2011 analysis of Maynard's ethnographic photographs have demonstrated how photographs of Indigenous people made at professional photography studios were used in ways that perpetuated the subjugation of Indigenous people under colonial administration.¹⁵ Likewise, Maynard's photography has been studied for the ways it perpetuates and reinforces colonialism in Canada. Photography was an important tool in colonial record-keeping methods that enabled the emerging Canadian nation to visually lay claim to place and person. Photographs made by both Hannah and Richard Maynard participated in this.

What emerges when all these aspects are brought into conversation is a portrait of a truly astounding and complicated woman, whose photographs provide both a prolific window into the past but also a critical insight into the practice of photography itself.



Curiosity, creativity, and exceptional technical ability, mixed with more than a little humour, defined Hannah Maynard's photographic practice. Whether she was using multiple exposure to create a photograph featuring three Hannahs, one of whom was pouring tea on the head of another, or a tableau vivant featuring her grandson playing a prank on his unsuspecting grandmother, she was constantly experimenting. The techniques she perfected were then cleverly adapted to her commissioned studio portrait practice. Widely sought by the public for collection into their photo albums and published in newspapers and journals across North America, Maynard's

photographic experiments also served as a tool for self-promotion, driving business to her studio in unique and clever ways.

MULTIPLE EXPOSURES

A multiple exposure occurs when a single light-sensitive photographic negative is exposed to light through the camera's shutter and lens more than once. It enables scenes to be layered upon each other. In the nineteenth century, many photographers used this technique to tell visual stories. In its simplest form, a photographer could create a double exposure by having the subject change positions during a lengthy exposure, or by covering and uncovering different parts of the lens. This would create an image in which the subjects seemed almost transparent as they overlap one another, or one where the subject apparently has an identical counterpart.

As photographers became more skilled and innovative, they used rotating lens covers and special photographic plates to capture multiple images on different parts of the same negative. These techniques had many applications. In portraiture, subjects could have themselves photographed in multiple poses across a plate without overlap as an economical way of creating a variety of prints without using many costly glass plate negatives. Maynard's *With Mrs. Maynard's Compliments*, c.1895, is an example of this technique. In a single image we have nine different poses of the photographer. The portraits show her from different perspectives and looking in different directions, also glancing up or across at herself.

In addition to using multiple exposures created by using a sliding plate holder, Maynard also experimented with using a paper negative to produce the effect of a curled edge. The bottom curl has "With Mrs. Maynard's Compliments" written on it. Her experiments with conventional methods of double exposure led her to push its possibilities, creating scenes in which each exposure blended into the first. In *Hannah Maynard multiple exposure self-portrait*, c.1880-99, we have four exposures which would not be especially impressive until one notices the unbroken garland of flowers that flows between the hands of the figures. To accomplish this, Maynard exposed part of the negative, then covered that area and uncovered a different part. Each time she would take a new position. The garland was likely strung up across the studio and she was careful not to disturb it as she held it a different point. Her care in lighting the scene and precisely moving the lens cover makes any inconsistencies or overlapping of exposures difficult to spot.



Hannah Maynard, *With Mrs. Maynard's Compliments*, c.1895, cabinet card, 21 x 13.2 cm, BC Archives, Royal BC Museum, Victoria.



Hannah Maynard, *Hannah Maynard multiple exposure self-portrait*, c.1880-99, gelatin dry glass plate negative, 12.5 x 18 cm, BC Archives, Royal BC Museum, Victoria.

This technique of creating multiple medallions by using a sliding plate holder was patented by Americans Albert Sands Southworth (1811-1894) and Josiah Johnson Hawes (1808-1901) in 1855 for use with the daguerreotype, and later adapted by French photographer André Adolphe-Eugène Disdéri (1819-1889) in the 1860s for creating multiple albumen print cartes-de-visite on a single negative. There were not many studio photographers in Canada practising these techniques, save for William Notman (1826-1891) in Montreal, who, unlike Maynard, benefited from having a large staff and studio space at his disposal.

Maynard's use of multiple exposure was primarily contained to her works made for personal interest—these were typically not for sale. However, she featured many of her experimental self-portraits on the display boards and other tools she used to market her photographic services for clients. Maynard produced studio portraits to keep her business going, but her curiosity and artistry are what make her photographic practice remarkable in her moment and ours.

TABLEAU VIVANT

Maynard did not explicitly refer to any of her works as tableaux vivants (French for “living pictures”), though the phrase is sometimes applied to her photographs by the archives that collected them. Unlike conventional tableaux vivants, which were based on scenes from literature and mythology, Maynard’s highly calculated and technical photographs flowed from the whimsy of her imagination. In *Hannah Maynard in a tableau vivant*, c.1895, the photographer—through careful posing, the deft arrangement of objects, and the technique of multiple exposure—presents four versions of herself in a scene of domestic activity. The effect is one of dynamic activity, where the Hannahs not only appear to converse with each other but help one another with their work.



Hannah Maynard, *Hannah Maynard in a tableau vivant*, c.1895, gelatin dry glass plate negative, 20 x 25 cm, BC Archives, Royal BC Museum, Victoria.

The tableau vivant has its origins in performances in which actors come together to produce a static scene. Careful attention is paid to body language and expression, the relationships between figures and props, and lighting and setting. In the visual arts, sculpture and painting have been used to preserve the tableau vivant. Due in part to Queen Victoria’s interest in photography and her creation of tableaux vivants using her own children as actors in the scenes (as in *Final and concluding of Tableau of the Seasons*, shot by British photographer Roger Fenton in 1854), the form underwent a revival in the nineteenth century, with photographers creating tableaux vivants in front of the camera that could reach a larger audience.



LEFT: Roger Fenton, *Final and concluding of Tableau of the Seasons*, 1854, salted paper print, 16.8 x 16.9 cm, Royal Collection Trust, Windsor Castle, Berkshire. RIGHT: Julia Margaret Cameron, *The Passing of Arthur*, c.1875, albumen print from wet collodion glass negative, 34 x 27 cm, Victoria and Albert Museum, London.

Photography in its early years seemed like a well-suited medium to record tableaux vivants. Borrowing a form associated with the traditions of theatre and painting also served to strengthen the new medium's ties to the fine arts. Many nineteenth-century attempts at creating tableaux vivants were heavily contrived, for example the atmospheric allegories in photographs such as *The Passing of Arthur*, c.1875, by British photographer Julia Margaret Cameron (1815-1879). With the rise of the Pictorialism movement in the twentieth century, highly staged and stylized scenes were all but abandoned in favour of images that conveyed feeling. The life-size scenes of tableaux vivants were also not particularly compatible with the small format of the photographic print, although they worked better with stereoscopes, which produced three-dimensional scenes that could better draw the viewer into an all-consuming scene.

Maynard brought elements of playfulness and humour to her scenes. In *Hannah Maynard and her grandson, Maynard McDonald*, c.1880-97, we have a multiple exposure of a practical joke in action. The boy's expressions drive the narrative. On the far left, he looks in bewilderment to the boy on the far right, who dangles an insect on a string over Maynard's shoulder while she is consumed in a book. The boy in the centre looks at us as if to let us in on the prank.



Hannah Maynard, *Hannah Maynard and her grandson, Maynard McDonald*, c.1880-97, glass plate negative, 20 x 25 cm, BC Archives, Royal BC Museum, Victoria.

MONTAGE AND COLLAGE

Maynard's proficiency in developing and printing in the darkroom was as important as her work taking photographs with her sitters in the studio. Key among these techniques were montage (or composite photography) and collage. While she often favoured working with multiple exposure, Maynard sometimes also experimented with montage. In *An unknown man and his daughters*, 1885, we see the combination of two negatives: one of fabric with flowers; and the other, the portrait of the main two young girls. The ruffles of the girls' collars and the border of the diamond frame indicate the superimposition of two different negatives.

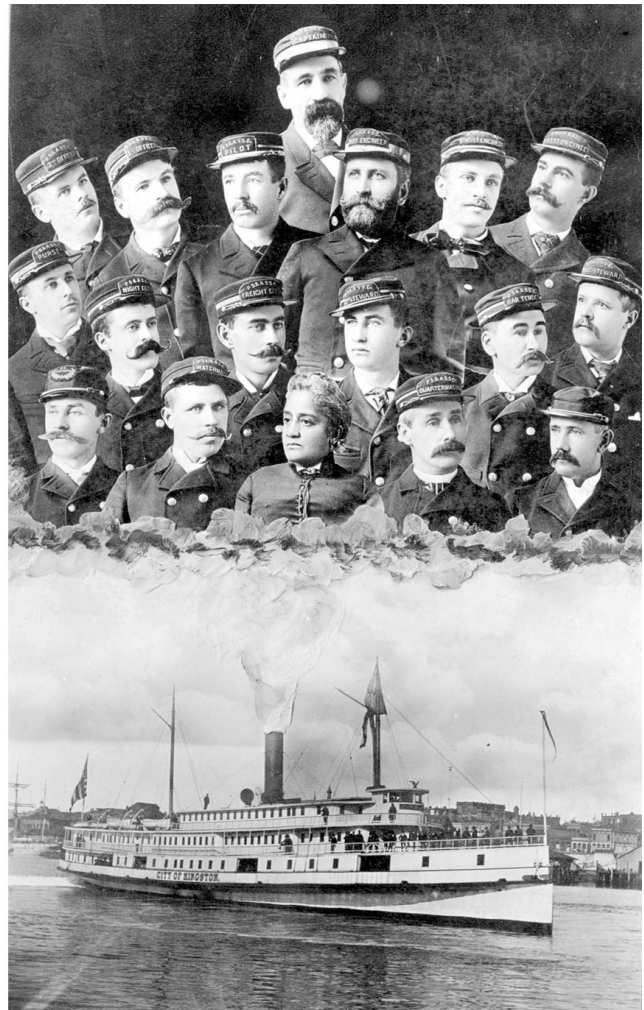
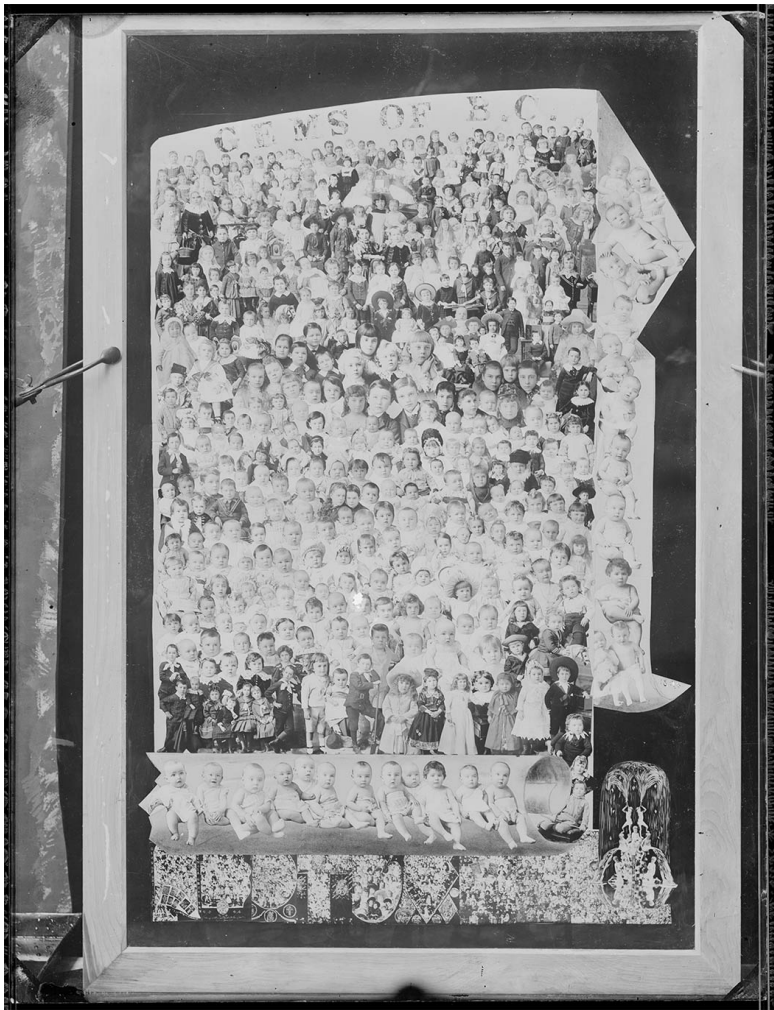
Montage involves the cutting, assembling, or rearranging of two or more photographic negatives into a new image. This is oftentimes then rephotographed, to create a final, unified image. From this, multiple prints can be made. It is different than multiple exposure, which occurs on a single negative. It is also distinct from collage, which can be solely photographic or use a variety of pre-existing materials, including photographs, paper, fabric, glass, newspaper and magazine clippings, prints, and paintings attached together on a single backing sheet and sometimes added to with pastes, paints, and textured materials.



LEFT: Hannah Maynard, *An unknown man and his daughters*, 1885, reproduced in *The Magic Box: The Eccentric Genius of Hannah Maynard*, by Claire Weissman Wilks (Toronto: Exile Editions, 1980). RIGHT: William Notman, Henry Sandham, and Edward Sharpe, *Skating Carnival, Victoria Rink, Montreal*, 1870, painted composite photograph, silver salts, oil on canvas, albumen printing process, 137 x 176 cm, McCord Stewart Museum, Montreal.

In the nineteenth century, montage was often referred to as “combination printing” or “composite photography.” There were many instances in which photographers used this technique. It was particularly useful as a way of creating an elaborate image, in which all the parts were equally illuminated and in focus; something difficult to do in a single exposure. It also allowed photographers to bring disparate elements together into a single image, even if they were separated by time and space. Canadian photographer William Notman, for example, invited people to his studio in fancy dress, photographed them separately and then used combination printing to bring them together in large and intricate unified photographs such as *Skating Carnival, Victoria Rink, Montreal*, 1870. Montage, while often not as illusionistic as multiple exposure works, was still considered a darkroom trick that brought into question the idea of photographic truth.

In addition to montage, Maynard experimented with collage. Her annual *Gems of British Columbia* greetings drew together thousands of children’s portraits into a single, fanciful image. While the originals do not exist, we can determine that these are collages and not montages by looking at the way printed photographs and other materials—not negatives as with montage—were reassembled and then photographed into a single negative, held up by clips visible on either side of the image.



LEFT: Hannah Maynard, *Gems of British Columbia for the year 1890*, 1890, gelatin dry glass plate negative, 21.5 x 16.5 cm, BC Archives, Royal BC Museum, Victoria. Note the clips on either side of the image. RIGHT: Hannah Maynard, *The S.S. City of Kingston and its crew*, c.1890, cabinet card, 18.5 x 13.7 cm, BC Archives, Royal BC Museum, Victoria.

Playfulness was one reason to utilize montage and collage, but they could also be used more seriously. For example, a montage of several negatives of a landscape could create a makeshift panorama, providing the viewer with a more expansive and immersive sense of place. In an image of the officers of the S.S. *City of Kingston*, created around 1890, Maynard collages individual portraits that she took with a view of the ship made by her husband, Richard. Cleverly, Maynard uses the smoke from the ship's stack to bring the elements together using paint (the textures of which are still visible) to continue the plume up into the portraits. After being brought together, the collage was photographed into a single negative and printed as a 6.5 by 4.25 inch (10.8 x 16.5 cm) cabinet card.

STUDIO PROPS AND BACKDROPS

A good studio photographer made sure to present their sitters in ways that would best reflect their image of themselves. Props helped to create a photograph that was more than just a likeness, but rather reflected some aspect of an individual's personality or livelihood, and to this end, Maynard kept a range of objects for her sitters to use. In addition to chairs and tables, there were books to hold, vases to look at, small rocking horses for children to ride, and even a stuffed wolverine.

In the photograph *Charles E. Redfern's children*, c.1887, the props help to situate the children within a particular social and economic class. Redfern was a jeweller and clockmaker, an alderman, and an eventual mayor of Victoria. Presenting his children alongside an arrangement of photographs conveys an appreciation of both the arts and science, a learned interest in the world, and a degree of leisure and privilege. However, there was nothing stopping someone from having their portrait made while surrounded by books, even if they might be illiterate.



Hannah Maynard, *Charles E. Redfern's children*, c.1887, cabinet card, 16.4 x 10.8 cm, BC Archives, Royal BC Museum, Victoria.

In addition to props, Maynard's studio offered a range of painted backdrops, from which a sitter could select one that reflected some aspect of their personality. A backdrop of an indoor parlour would create a very different impression than an outdoor scene. Maynard had both, and more, and it has been suggested that many of them were painted by her granddaughter Laura Lillian (1873-1951), who was frequently involved with the studio. In a glass plate negative of Steve Tingley and his family, produced between 1874 and 1910, we see the edges of the painted backdrop behind the sitters. In printing the photograph, the image would be cropped down to make the family appear as though they are in an interior scene. To the right, you can even see a second backdrop in the shadows behind the first, and to the left, yet another rolled and leaning against the back wall.

Perhaps the most fanciful backdrop that commonly reappears in Maynard's portraits is a painted background of Siwash Rock, an outcropping located in Vancouver's Stanley Park. Though not in Victoria, the well-known and notable geographic feature gave photographs a specificity of place uncommon in studio portraiture. Used in a hunting scene and also in a self-portrait of Maynard and a young girl, possibly a granddaughter, it helps tell two different stories. The first, a rugged scene of bush life replete with birds, guns, and driftwood. The second, a leisurely scene of two women in nature, with Maynard consumed by a book and the young girl playing with a toy wagon in the sand. In this version, real rocks brought into the studio complement the painted ones.



LEFT: Hannah Maynard, *Hannah Maynard and a young girl*, 1885-89, glass plate negative, 20 x 25 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Studio portrait, man and boy; hunting scene, Siwash Rock false background*, n.d., glass plate negative, 20 x 12.5 cm, BC Archives, Royal BC Museum, Victoria.

The floor of Maynard's studio was also customizable. One of the two plush rugs brought together for the Tingley family can also be seen in the photograph of Redfern's children. Other images feature movable printed flooring in different patterns. This type of floor is visible in the hunting scene where it is laid out to cover the rose pattern floor that would later be cropped out. For contemporary archivists and researchers, studio props and settings have been useful tools in determining attribution and dating photographs. In the instance of the Maynard studio, which was sometimes used by other photographers, the distinct rose pattern of the floor tiles, seen here in the hunting scene, has helped scholars to identify photographs made in the studio by others.

PHOTOGRAPHIC ALBUMS

In the nineteenth century, because photographs were relatively affordable and accessible, people began collecting them. Albums were a good way to keep and organize photographs, along with other mementoes such as notes, letters, illustrated cards, and so forth. These albums told the stories of people's travels, their families, and their interests. Many of the sitters who had their photograph made at Maynard's studio did so with the express purpose of placing their portrait in an album. They could also include pictures of landscapes that Hannah Maynard had for sale at her studio.



LEFT: Page from the Photographic Album of the Maynard Family, 1874-99. BC Archives, Royal BC Museum, Victoria. RIGHT: Carte-de-visite from the A. H. Maynard Family album, 1874-99. BC Archives, Royal BC Museum, Victoria.



In addition to creating photographs that would wind up in family albums in Victoria and beyond, Maynard assembled several of her own. As precious keepsakes, these albums featured delicately embossed leather bindings and hardware, and the pages were often embellished with notes and decorative sketches. There is a page from the Photograph Album of the Maynard Family, 1874-99, that is filled with images made by Maynard and others of family members and gatherings. Her family photographs are often more playful than the more composed and stately family portraits Maynard produced for others. Instead, we have the family playing dress up and set into a variety of painted and sketched scenes. But like any album, it also presents ancestral chronology and illustrates familial relationships.

Others in the Maynard family kept albums that reflect their own relationships and interests. Maynard's son Albert and his wife Adelaide had an album of one hundred cartes-de-visite portraits produced by Maynard, as well as other photographers including Ontario-based W.A. Cooper and Egan's New Photographic & Portrait Gallery. There are many portraits of Adelaide and each of their children, including daughters Mabel Price Maynard (b.1880), Lille Elizabeth Maynard (b.1884), and sons John Ridgemen Maynard (b.1879) and Richard James Maynard (b.1881), the faces of whom also found their way into

Maynard's Gems of British Columbia greetings. Laura Lillian Maynard, the daughter of George H. Maynard and Mary Elizabeth Davies, and Maynard's granddaughter, produced her own photographic album in the 1890s that shows familial scenes and the photo studios. The photographs in it are unattributed but are not thought to be Maynard's. Perhaps these images were Laura Lillian learning photography on her own.

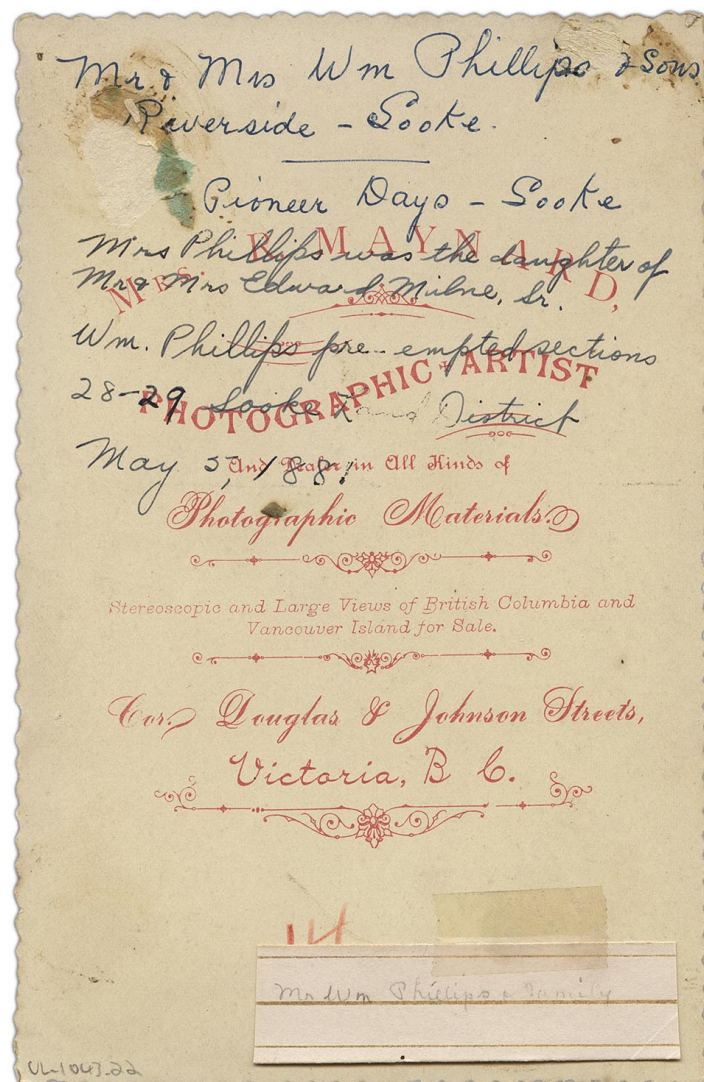


LEFT: Photograph from the Album of Laura Lillian Maynard, 1898, acetate negative, 10.2 x 12.7 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Richard and Hannah Maynard's granddaughter, Laura Lillian Maynard, named after Hannah's daughter in remembrance*, c.1900, gelatin silver print, 22.7 x 17.5 cm, BC Archives, Royal BC Museum, Victoria.

GREETINGS

The late nineteenth century saw the beginning of the postcard era. This was due, in part, to an act passed by the United States Congress in 1861 that allowed printed cards weighing less than an ounce to be sent by mail without an envelope. Postcards were an inexpensive way to send images to friends and family. Initially featuring sketches or prints, starting in the 1880s postcards increasingly featured photographs. Photographic studios were an important source of postcards and continued to sell them well into the twentieth century, even after Kodak launched the No. 3A Folding Pocket camera in 1903 that allowed anyone to produce a negative that was the same size as a postcard.

Sending an image of travel, whether taken by yourself or more likely purchased from a photographic studio such as Maynard's, was a new way to share adventures with friends and family at home. Families that settled in Victoria mailed portrait cartes-de-visite or cabinet cards with a similar intention. *Portrait of Mr. William Phillips and family*, 1881, has a handwritten note on the back: "Mrs. Phillips was the daughter of Mr. & Mrs. Edward Milne Sr. Wm Phillips pre-empted sections 28-29, Sooke Land District." Pre-emption was a method of acquiring provincial Crown land. An image like this sent to a faraway family would provide reassurance of success in this new environment.



LEFT: Hannah Maynard, *Portrait of Mr. William Phillips and family*, 1881, cabinet card, Rare Books and Special Collections, University of British Columbia Library, Vancouver. RIGHT: Hannah Maynard, *Portrait of Mr. William Phillips and family (verso)*, 1881, cabinet card, Rare Books and Special Collections, University of British Columbia Library, Vancouver.

The reproducibility of photography made the medium well suited to a variety of popular uses. The cartes-de-visite and the larger cabinet cards that followed them, were immediately and wildly popular as calling cards and collectible items. As travel became more democratized in the nineteenth century, photographic postcards took on a similar popular function. Victoria was a transitory town that had soldiers, surveyors, prospectors, and labourers, among many others, passing through. And for many of these people the Maynard studio was a key stop.

Of her long career Maynard herself remarked that she had photographed almost everyone in Victoria. Her studio was one where the doors were open to babies, sailors, and everyone in between. She took advantage of both a growing city and a growing interest in photography, combining her aptitudes for photographic technical ability and creativity with entrepreneurial savvy. The portraits she produced, many of which circulated from one hand to the next, reflect this legacy.



Hannah Maynard, *The 'Gem' Begonia, Happy New Year 1892*, c.1891-92, cabinet card, 21.5 x 16.5 cm, BC Archives, Royal BC Museum, Victoria.



The largest collection of Hannah Maynard photographs is found in the collection of the BC Archives at the Royal BC Museum. Because of her prolific photographic production, there are likely hundreds of Maynard photographs still tucked away in private family albums in Victoria and beyond. Maynard's photographs are also found in archives, libraries, and gallery collections across Canada.

BC ARCHIVES, ROYAL BC MUSEUM

675 Belleville Street
 Victoria, British Columbia, Canada
 250-387-1952
royalbcmuseum.bc.ca



**Hannah Maynard,
*Richard Maynard and
 Children, c.1864***

Glass plate negative
 16.5 x 20.3 cm



**Hannah Maynard,
*Portrait of a Haida
 woman, Mary, 1865-66***

Collodion glass plate
 negative
 12 x 8 cm



**Hannah Maynard,
*Portrait of a Chinese
 woman, c.1871***

Glass plate negative
 18 x 13 cm



**Hannah Maynard,
*Group portrait of
 Chinese father and
 children, 1874-1910***

Gelatin dry glass plate
 negative
 17.8 x 12.7 cm



**Hannah Maynard,
*Group portrait of seven
 unidentified men,
 c.1874-1910***

Glass plate negative
 16.5 x 20.3 cm



**Hannah Maynard,
*Portrait of Albert H.
 Maynard depicted in his
 role as a taxidermist,
 1874-1910***

Gelatin dry glass plate
 negative
 25.5 x 30.5 cm



**Hannah Maynard,
*Portrait of Mr. and Mrs.
 Maynard, c.1874-1910***

Gelatin dry glass plate
 negative
 38 x 33 cm



**Hannah Maynard, Steve
 Tingley and family,
 1874-1910**

Glass plate negative
 25.5 x 31 cm



Hannah Maynard, *Self-Portrait*, c.1875

Cabinet card
21.3 x 13 cm



Hannah Maynard, *W.H. McNeill family*, c.1876

Cabinet card
16.6 x 10.8 cm



Hannah Maynard, *William John Mackay aged six months*, 1876

Albumen carte-de-visite
10.6 x 6.4 cm



Hannah Maynard, *Hannah Maynard and her grandson, Maynard McDonald*, c.1880-97

Glass plate negative
20 x 25 cm



Hannah Maynard, *Lady Douglas and Grandchild*, c.1880

Glass plate negative
21.5 x 16.5 cm



Hannah Maynard, *Old Teenie*, c.1880

Cabinet card
16.5 x 10.8 cm



Hannah Maynard, *Hannah Maynard multiple exposure self-portrait*, c.1880-99

Gelatin dry glass plate negative
12.5 x 18 cm



Hannah Maynard, *Gems of British Columbia for the year 1881*, 1881

Glass plate negative
25 x 20 cm



Hannah Maynard, *Portrait of Mary Lydia (Penketh) Jones Shaw*, 1883-89

Glass plate negative
20.5 x 12.5 cm



Hannah Maynard, *Gems of British Columbia for the year 1884*, 1884

Glass plate negative
21.5 x 16.5 cm



Hannah Maynard, *Haida Mary depicted against the backdrop of a Haida village*, 1884

Acetate negative
12.7 x 10.2 cm



Hannah Maynard and Richard Maynard, *80 Views on the Frazer River*, c.1885

Silver gelatin print
34 x 23 cm



Hannah Maynard, *Ah Foo, Charles Frederic Newcombe's cook, 1885*

Hand-tinted cabinet card
21.3 x 13 cm



Hannah Maynard, *Hannah Maynard and a young girl, 1885-89*

Glass plate negative
20 x 25 cm



Hannah Maynard, *Hannah Maynard as statuary, c.1885*

Silver gelatin print
15.4 x 9.6 cm



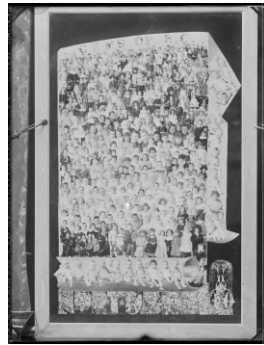
Hannah Maynard, *Charles E. Redfern's children, c.1887*

Cabinet card
16.4 x 10.8 cm



Attributed to Hannah Maynard, *Mrs. James Barnswell, 1889*

Gelatin silver print
17.9 x 12.8 cm



Hannah Maynard, *Gems of British Columbia for the year 1890, 1890*

Gelatin dry glass plate negative
21.5 x 16.5 cm



Hannah Maynard, *Gems of British Columbia for the year 1890, "Sprays from the Gem Fountain," 1890*

Gelatin dry glass plate negative
21.5 x 16.5 cm



Hannah Maynard, *Hannah Maynard multiple exposure self-portrait, c.1890*

Gelatin dry glass plate negative
12.5 x 18 cm



Hannah Maynard, Mrs. Carlo Bossi, c.1890s
Glass plate negative
21.5 x 16.5 cm



Hannah Maynad, Portrait of Richard Maynard with a field camera on a tripod, c.1890
Glass plate negative
25 x 20 cm



Hannah Maynard, The S.S. City of Kingston and its crew, c.1890
Cabinet card
18.5 x 13.7 cm



Hannah Maynard, The 'Gem' Begonia, Happy New Year 1892, c.1891-92
Cabinet card
21.5 x 16.5 cm



Hannah Maynard, Hannah Maynard in her parlour, c.1892-93
Glass plate negative
12.7 x 17.5 cm



Hannah Maynard, Hannah Maynard and her grandson, Maynard McDonald, c.1893
Glass plate negative
20 x 25 cm



Hannah Maynard, Hannah Maynard and her grandson, Maynard McDonald, c.1893-97
Gelatin glass plate negative
20 x 25 cm



Hannah Maynard, Hannah Maynard in a tableau vivant, c.1893-97
Collodion glass plate negative
25 x 20 cm



Hannah Maynard, Gems of British Columbia for the year 1895, 1895
Gelatin dry glass plate negative
21.5 x 16.5 cm



Hannah Maynard, Hannah Hatherley Maynard at her desk in the parlour of the Maynard home, c.1895
Glass plate negative
12.7 x 17.5 cm



Hannah Maynard, Hannah Maynard in a tableau vivant, c.1895
Gelatin dry glass plate negative
20 x 25 cm



Hannah Maynard, Hannah Maynard sitting beside the piano, c.1895
Gelatin dry glass plate negative
17.5 x 12.7 cm



Hannah Maynard, Maynard McDonald and his grandmother, Hannah Maynard, cycling in Beacon Hill Park, Victoria, c.1895

Albumen print
11.5 x 17.2 cm



Hannah Maynard, Photographing bicycles in Beacon Hill Park, c.1895

Stereoview
8.8 x 17.2 cm



Attributed to Hannah Maynard, Richard and Hannah Maynard family portrait, c.1895

Stereograph glass plate negative
12 x 20 cm



Attributed to Hannah Maynard, Richard and Hannah Maynard hosting a dinner, 1895-1900

Glass plate negative
21 x 16.5 cm



Hannah Maynard, Studio portrait of three boys in sailor suits, c.1895

Glass plate negative
21.5 x 17 cm



Hannah Maynard, Vase of lilies with Hannah's portrait, c.1895

Glass plate negative
25 x 20 cm



Hannah Maynard, With Mrs. Maynard's Compliments, c.1895

Cabinet card
21 x 13.2 cm



Hannah Maynard, Belle Adams, charged with the murder of Charles Kincaid; received five years for manslaughter, 1898

Lantern slide
8.2 x 8 cm



Hannah Maynard, Richard and Hannah Maynard's granddaughter, Laura Lillian Maynard, named after Hannah's daughter in remembrance, c.1900

Gelatin silver print
22.7 x 17.5 cm



Hannah Maynard, Mrs. Albert Hatherley Maynard, née Adelaide Maude Graham, n.d.

Cabinet card
16.5 x 10.7 cm



Hannah Maynard, Mrs. Maynard, n.d.

Glass plate negative
43 x 36 cm



Hannah Maynard, Studio portrait, man and boy; hunting scene, Siwash Rock false background, n.d.

Glass plate negative
20 x 12.5 cm



Hannah Maynard, Unidentified Child at a Mock Beach, n.d.

Cabinet card
16.5 x 10.7 cm

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Hannah Maynard, *Portrait of Mr. William Phillips and family*, 1881
Cabinet card

UNIVERSITY OF VICTORIA, SPECIAL COLLECTIONS AND UNIVERSITY ARCHIVES

3800 Finnerty Road
Victoria, British Columbia, Canada
250-721-6673
uvic.ca



Hannah Maynard, *Prisoner 298*, c.1903
Albumen print

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KEY WORKS: AH FOO, CHARLES FREDERIC NEWCOMBE'S COOK

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KEY WORKS: HANNAH MAYNARD AS STATUARY

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KEY WORKS: HANNAH HATHERLEY MAYNARD AT HER DESK IN THE PARLOUR OF THE MAYNARD HOME

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GLOSSARY

balustrade

A row of balusters—short columns, typically decorative in design—supporting a rail to form an ornamental or protective barrier or parapet that follows the edge of an upper floor, terrace, balcony, bridge, etc.

Benoît, dit Livernois, Jules-Isaïe (Canadian, 1830–1865)

Businessman Jules-Isaïe Benoît, *dit* Livernois, and his wife Élise L'Heureux opened their photography studio in Quebec City in 1853, achieving great success. Livernois also taught people about photography. After Livernois passed away, first L'Heureux and then their son Jules-Ernest Livernois continued the family business. Their photographs are held by the Musée national des beaux-arts du Québec.

cabinet card

A card-mounted photograph used almost exclusively for portraiture, similar in style and purpose to cartes-de-visite but larger and popularized later. Cabinet card prints were originally albumen but were later produced using gelatin silver, collodion, platinum, or carbon processes.

calotype

The first negative/positive photographic process, developed by British inventor William Henry Fox Talbot in the 1830s and patented in 1841. (It was also known as talbotype.) Sensitized paper is exposed to light in a camera, creating a latent image. The image is then chemically developed and fixed as a negative from which multiple positive prints can be made. Because of its reproducibility, the calotype provided the basis for more subsequent photographic processes than the daguerreotype did.

Cameron, Julia Margaret (British, 1815–1879)

A British photographer, born in Calcutta, British India, who was best known for her portraits of famous writers, philosophers, and scientists of the Victorian era, as well as for her allegorical shots of men, women, and children. Her work is marked by its extensive use of soft-focus effects, as well as its highly theatrical nature, often drawing inspiration and recreating scenes from literature, art, religious narratives, and mythology.

carte-de-visite

A card-mounted photograph, roughly the size and shape of a playing card, produced in multiple using a multi-lens camera. Patented by A.A.E. Disdéri in Paris in 1854, cartes-de-visite were largely intended as photographic calling cards; they depicted sitters according to nearly universal conventions.

collage

Collage can be solely photographic or use a variety of pre-existing materials, including paper, fabric, glass, newspaper and magazine clippings, prints, and painting attached together on a single backing sheet and sometimes added to with pastes, paints, and textured materials.

composite photograph

Created by photographers using a cut-and-paste technique, primarily in the nineteenth century—when exposure times were long and outdoor photography was difficult—composite photographs were a means of guaranteeing that each figure in a group photograph was sharp, visible, well posed, and had a pleasing facial expression.

cyanotype

An iron-based process for positive printing invented by Sir John Herschel in 1842. Cyanotypes are slow-reacting, highly sensitive to light, and result in prints in a hue reminiscent of Prussian blue. The process was taken up primarily by botanical illustrators such as Anna Atkins, one of the first women photographers and the author of the first book containing photographic illustrations, *Photographs of British Algae: Cyanotype Impressions* (1843).

daguerreotype

Among the earliest type of photograph, the finely detailed daguerreotype image is formed on the mirrored surface of a sheet of silver-plated copper. The process is extremely complex and finicky, but these photographs were nonetheless phenomenally popular from the time of their invention, by Louis Daguerre in 1839, up until the 1850s.

Dally, Frederick (British, 1838–1914)

British-born Frederick Dally is best known for his 1860s landscape photographs of Gold Rush-era British Columbia, including sights like the Cariboo Wagon Road and the town of Barkerville, which were widely reproduced and circulated. While he was highly respected for these photographs and his work in other genres, he sold his photography gallery and returned to England in 1870.

dry plate process

Developed in 1871 by Richard Leach Maddox, and improved upon by Richard Kennett and Charles Bennett in 1873 and 1878, the dry plate process revolutionized photography with its convenience by comparison to the wet collodion process that preceded it. Rather than needing to be exposed, sensitized, and developed while still wet, the dry plate process allowed a silver bromide gelatin emulsion to dry on glass plates that could then be transported and exposed at a later time.

glass negative

From the 1850s to the early twentieth century, glass was commonly used in photography as a support for light-sensitive emulsions, such as those made from albumen, collodion, and gelatin. These were used to coat the glass, or plate, which was then placed in the camera.

Gunterman, Mattie (American, 1872–1945)

Born Ida Madeline Warner, Mattie Gunterman learned photography at her uncle's studio in La Crosse, Wisconsin. By 1897 she had her own camera and was taking playful, often staged, pictures of her family and travels. Working with her husband in mining camps in the Kootenays in British Columbia, Gunterman chronicled settler life. Three hundred glass plate negatives survive at the Vancouver Public Library.

Hoy, C.D. (Chow Dong) (Chinese/Canadian, 1883–1973)

C.D. (Chow Dong) Hoy was one of the first Chinese Canadian photographers, celebrated for his fifteen hundred portraits of the community of Quesnel, British Columbia, a frontier town where Indigenous people, European settlers, and Chinese immigrants mixed. The subjects of his photographs include local farmers and transient miners. Born in Guangdong Province, Hoy lived in B.C.'s Cariboo region from 1905 until his death in 1973.

L'Heureux, Élise (Canadian, 1827–1896)

Élise L'Heureux and her husband, Jules-Isaïe Benoît, *dit* Livernois, opened their photography studio in Quebec City in 1853, achieving great success. L'Heureux became known for her portraits of children, and after her husband's death she continued the family business with son-in-law Louis Bienvenu, and changed the studio's name to Livernois & Bienvenu. Their photographs are held by the Musée national des beaux-arts du Québec.

Indian Act of 1876

The principal statute through which Canada's federal government administers "Indian status," local First Nations governments, and reserve land and communal monies. The act consolidated previous colonial ordinances that aimed to eradicate First Nations culture in favour of assimilation into Euro-Canadian society. The act has been amended several times, most significantly in 1951 and 1985, with changes mainly focusing on the removal of particularly discriminatory sections. The Indian Act pertains only to First Nations peoples, not to the Métis or Inuit. It is an evolving, paradoxical document that has enabled trauma, human rights violations, and social and cultural disruption for generations of First Nations peoples. The act also outlines governmental obligations to First Nations peoples and determines "status"—a legal recognition of a person's First Nations heritage, which affords certain rights such as the right to live on reserve land.

Moodie, Geraldine (Canadian, 1854–1945)

Toronto-born photographer Geraldine Moodie is best known for her images of Northern life, especially of Inuit women and children, taken while her husband was an officer of the North West Mounted Police in the 1900s in what was then Nunavut. Moodie opened a photography studio in Battleford, Saskatchewan, in 1895, and her work is now held by Library and Archives Canada.

multiple exposure

A photographic technique in which two or more images, created on the same negative or combined from multiple negatives, are layered into a single photograph, allowing multiple moments, figures, or viewpoints to appear within the same frame.

Notman, William (Scottish/Canadian, 1826–1891)

After immigrating to Canada in 1856, Notman soon became Montreal's most prominent photographer. He specialized in portraits and developed innovative techniques to portray many people in a single photograph (known as a composite photograph) and to recreate outdoor scenes inside the studio. Thanks to his exceptional technical and promotional skills, he was the first

Canadian photographer to build an international reputation. (See *William Notman: Life & Work* by Sarah Parsons.)

Pictorialism

An international movement that flourished from the 1880s to the first decades of the twentieth century and promoted the idea of photography as art rather than a scientific or documentary tool. Pictorialists experimented with a variety of photographic techniques to achieve artistic effects. Their photographs are broadly characterized by soft focus and diffuse lighting.

residential school system

Established by the Canadian government in the 1880s and often administered by churches, residential schools continued into the 1990s. The system removed and isolated Indigenous children from their homes, families, traditions, and cultures so that they could be assimilated into the dominant colonial culture. Children were indoctrinated into Euro-Canadian and Christian ways of living and forbidden from practising their cultures or speaking their languages; curricula focused less on academic advancement than on training for manual labour in agricultural, industrial, and domestic settings. Many children were subjected to horrendous physical, sexual, emotional, and/or psychological abuse.

Royal BC Museum and Archives

The Royal BC Museum and Archives in Victoria was founded in 1886 and is dedicated to telling the history of British Columbia through collections, exhibitions, and outreach. The museum holds more than seven million objects as well as the provincial archives. Its Indigenous collections are currently being guided by repatriation and community consultation efforts.

stereograph; stereoscopic photographs

A photographic form that was phenomenally popular from the mid-1850s into the twentieth century. A stereograph consists of two nearly identical photographs, typically mounted side by side on cardstock, which when viewed through a stereoscope blend into each other to create a three-dimensional effect.

Surrealism

An early twentieth-century literary and artistic movement that began in Paris, Surrealism aimed to express the workings of the unconscious, free of convention and reason, and was characterized by fantastic images and incongruous juxtapositions. The movement spread globally, influencing visual art as well as film, theatre, and music. Leading proponents include artists Salvador Dalí, René Magritte, and Man Ray.

tableau vivant

French for “living picture,” the term “tableau vivant” refers to a performance art form where participants create static scenes by posing motionless for extended periods. Popular in the eighteenth and nineteenth centuries, and practised in contemporary art, tableaux vivants recreate famous paintings, historical moments, or fictional narratives.

tintype

Sometimes referred to as “ferrotypes,” tintypes were made in a variety of sizes on black-lacquered sheets of iron. Tintypes were popular during the second half of the nineteenth century, as they could be produced quickly and inexpensively by professional and amateur photographers alike, not only within the studio but also at open-air markets and carnivals.

Topley, William J. (Canadian, 1845–1930)

A prominent photographic portraitist, Topley partnered with photographer and entrepreneur William Notman to establish a Notman Studio in Ottawa in 1868. In 1875 he launched his own portrait business, Topley Studio, which he operated for nearly five decades. Topley produced portraits of politicians and Ottawa’s elite. Library and Archives Canada holds a comprehensive collection of Topley Studio’s glass plates and other records.

Truth and Reconciliation Commission

A commission formed in 2008 with the mandate of documenting and shedding light on the abuses of Canada’s Indian residential school system. It was disbanded in 2015, after releasing a six-volume report of its years-long investigation, as well as ninety-four calls to action to address this harmful legacy.



SOURCES & RESOURCES

In addition to numerous contemporary exhibitions and articles focusing on Hannah Maynard's life and work, there is a great deal of historical writing on and by the photographer. Maynard's photographs were often written about in the *St. Louis Practical Photographer*, and notices and advertisements for her studio can be found in many local British Columbia newspapers. We are even lucky enough to have an interview with Maynard published in a newspaper that reflected on her lengthy career as a photographer.

MRS. R. MAYNARD, PHOTOGRAPHIC ARTIST



AND

Dealer in All Kinds Photographic Material
—
*Views of Victoria and British Columbia
For Sale.*

DOUGLAS ST., VICTORIA, B. C.

Advertisement in Newton H. Chittenden, *Official Report of the Exploration of the Queen Charlotte Islands, for the Government of British Columbia* (Victoria: Government of British Columbia, 1884).

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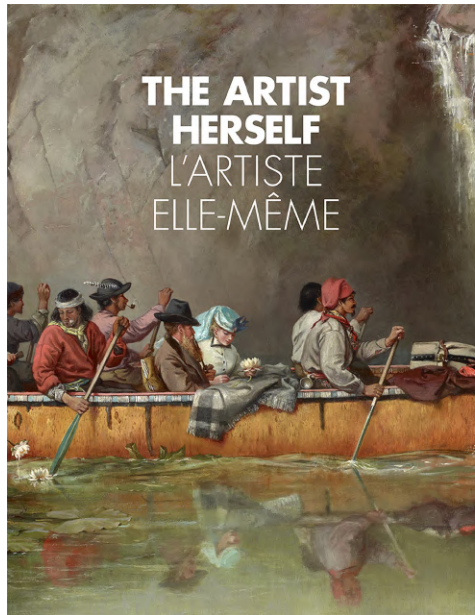
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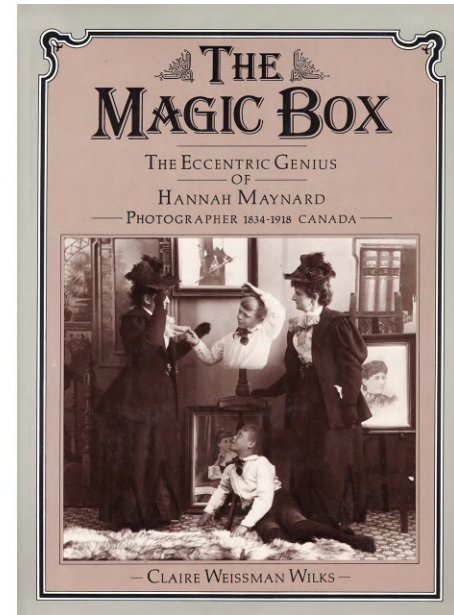
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LEFT: Cover of *The Artist Herself: Self-Portraits by Canadian Historical Women Artists*, edited by Alicia Boutilier and Tobi Bruce (Kingston and Hamilton: Agnes Etherington Art Centre and Art Gallery of Hamilton, 2015). RIGHT: Cover of *The Magic Box: The Eccentric Genius of Hannah Maynard*, by Claire Weissman Wilks (Toronto: Exile Editions, 1980).



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Elizabeth Anne Cavaliere teaches and researches Canadian art histories with a focus on photographic archives and institutional narratives. Her writing on tourist views, instructed looking, survey photography, railroad bridges, photographic directories, royals on timber slides, and giant (really giant!) mounds of ice has been published in *Environmental History*, *Journal of Canadian Studies*, *Histoire sociale / Social History*, *Imaginations: Journal of Cross-Cultural Image Studies*, *RACAR: Revue d'art canadienne / Canadian Art Review*, and the *Journal of Canadian Art History*. In the edited volume *Survey Practices and Landscape Photography Across the Globe* (Routledge, 2022), Cavaliere contributed a chapter titled "Claimed, Imagined, Idealized: Survey Photographs from the Northwest Boundary Commission, 1857-1862." She is also a co-author of *CanadARThistories*, a collaborative and iterative reimagining of the way the discipline is taught. In 2012, Cavaliere was awarded a Lisette Model / Joseph G. Blum Fellowship in the History of Photography to pursue her research at the National Gallery of Canada. In 2015, her dissertation was awarded the Michel de la Chenelière Prize by the Montreal Museum of Fine Arts. Cavaliere received her PhD from Concordia University in 2016. She was a Jarislowsky Foundation Post-Doctoral Fellow at Concordia's Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art in 2017 and an SSHRC Post-Doctoral Fellow at Queen's University until 2021. She is a settler-Canadian and granddaughter of Italian immigrants, residing in Toronto/Tkaronto.



"I have always been drawn to Hannah Maynard's photographs for their playful nature and technical innovation. Taken as a whole, the photographs she produced and sold from her studio offer a multidimensional portrait of late nineteenth-century Victoria through the eyes of a woman whose creativity and entrepreneurial drive were deeply embedded in both her photographic practice and her daily life."



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Hannah Maynard, *Hannah Maynard in a tableau vivant*, 1892-97. (See below for details.)

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Sources & Resources: Hannah Maynard, *Hannah Maynard multiple exposure self-portrait*, c.1880-99. (See below for details.)



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Ah Foo, Charles Frederic Newcombe's cook, c.1885. Archives Visual Records Collection, BC Archives (F-05112). Courtesy of the Royal BC Museum. Courtesy of the Royal BC Museum.



*An unknown man and his daughters, 1885, reproduced in Claire Weissman Wilks, *The Magic Box: The Eccentric Genius of Hannah Maynard* (Toronto: Exile Editions, 1980).*



Belle Adams, charged with the murder of Charles Kincaid; received five years for manslaughter, 1898. Archives Visual Records Collection, BC Archives (F-06721). Courtesy of the Royal BC Museum.



Charles E. Redfern's children, c.1887. Archives Visual Records Collection, BC Archives (H-02103). Courtesy of the Royal BC Museum.



The 'Gem' Begonia, Happy New Year 1892, c.1891-92. Agnes Dean Cameron Fonds, BC Archives (J-01891). Courtesy of the Royal BC Museum.



Gems of British Columbia for the year 1881, 1881. Maynard Family Collection, BC Archives (MS-3380, G-05022). Courtesy of the Royal BC Museum.



Gems of British Columbia for the year 1884, 1884. Maynard Family Collection, BC Archives (MS-3380, G-05042). Courtesy of the Royal BC Museum.



Gems of British Columbia for the year 1890, 1890. Maynard Family Collection, BC Archives (MS-3380, J-04556). Courtesy of the Royal BC Museum.



Gems of British Columbia for the year 1890, "Sprays from the Gem Fountain," 1890. Maynard Family Collection, BC Archives (MS-3380, J-04554). Courtesy of the Royal BC Museum.



Gems of British Columbia for the year 1895, 1895. Maynard Family Collection, BC Archives (MS-3380, J-04563). Courtesy of the Royal BC Museum.



Group portrait of Chinese father and children, 1874–1910. Maynard Family Collection, BC Archives (MS-3380, J-04735). Courtesy of the Royal BC Museum.



Group portrait of seven unidentified men, c.1874–1910, attributed to Hannah Maynard. Maynard Family Collection, BC Archives (MS-3384, J-04742). Courtesy of the Royal BC Museum.



Haida Mary depicted against the backdrop of a Haida village, 1884. Indigenous Collections and Repatriation Department, BC Archives (ICAR PN5311). Courtesy of the Royal BC Museum.



Hannah Hatherley Maynard at her desk in the parlour of the Maynard home, c.1895. Archives Visual Records Collection, BC Archives (F-05033). Courtesy of the Royal BC Museum.



Hannah Maynard and a young girl, 1885-89. Maynard Family Collection, BC Archives (MS-3384, F-05030). Courtesy of the Royal BC Museum.



Hannah Maynard and her grandson, Maynard McDonald, c.1880-97. Maynard Family Collection, BC Archives (MS-3380, J-04565). Courtesy of the Royal BC Museum.



Hannah Maynard and her grandson, Maynard McDonald, c.1893. Maynard Family Collection, BC Archives (MS-3380, F-05031). Courtesy of the Royal BC Museum.



Hannah Maynard and her grandson, Maynard McDonald, c.1893-97. Maynard Family Collection, BC Archives (J-04568). Courtesy of the Royal BC Museum.



Hannah Maynard as statuary, c.1885. Archives Visual Records Collection, BC Archives (F-05052). Courtesy of the Royal BC Museum.



Hannah Maynard in a tableau vivant, 1893-97. Maynard Family Collection, BC Archives (MS-3380, F-05043). Courtesy of the Royal BC Museum.



Hannah Maynard in a tableau vivant, 1893-97. Maynard Family Collection, BC Archives (MS-3380, J-04566). Courtesy of the Royal BC Museum.



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Hannah Maynard in her parlour, 1892-93. Archives Visual Records Collection, BC Archives (F-05036). Courtesy of the Royal BC Museum.



Hannah Maynard multiple exposure self-portrait, c.1880-99. Maynard Family Collection, BC Archives (MS-3380, J-04571). Courtesy of the Royal BC Museum.



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Lady Douglas and Grandchild, c.1880. Maynard Family Collection, BC Archives (MS-3384, A-01237). Courtesy of the Royal BC Museum.



Lillie Maynard holding a letter, c.1880. Maynard Family Collection, BC Archives (MS-3364). Courtesy of the Royal BC Museum.



Lillie washing her hands, 1872. Maynard Family Collection, BC Archives (MS-3364, F-05971). Courtesy of the Royal BC Museum.



Little Harry, c.1890. Maynard Family Collection, BC Archives (MS-3361, F-05961). Courtesy of the Royal BC Museum.



Maynard MacDonald and his grandmother, Hannah Maynard, cycling in Beacon Hill Park, Victoria, c.1895. Archives Visual Records Collection, BC Archives (F-05047). Courtesy of the Royal BC Museum.



Mrs. Albert Hatherly Maynard, née Adelaide Maude Graham, n.d. Archives Visual Records Collection, BC Archives (H-00058). Courtesy of the Royal BC Museum.



Mrs. Carlo Bossi, c.1890s. Maynard Family Collection, BC Archives (I-51671). Courtesy of the Royal BC Museum.



Mrs. James Barnswell, 1889, attributed to Hannah Maynard. Archives Visual Records Collection (A-09481). Courtesy of the Royal BC Museum.



Mrs. Maynard, n.d. Maynard Family Collection, BC Archives (MS-3384, J-02999). Courtesy of the Royal BC Museum.



Old Teenie, n.d. Agnes Dean Cameron Fonds, BC Archives (PR-1365, J-01890). Courtesy of the Royal BC Museum.



Photographing bicycles in Beacon Hill Park, c.1895. Archives Visual Records Collection, BC Archives (F-06692). Courtesy of the Royal BC Museum.



Portrait from life; bust of a young girl, n.d. Maynard Family Collection, BC Archives (MS-3361, F-05955). Courtesy of the Royal BC Museum.



Portrait of a Chinese woman, c.1871. Maynard Family Collection, BC Archives (MS-3384, F-05161). Courtesy of the Royal BC Museum.



Portrait of a Haida woman, Mary, 1865–66. Maynard Family Collection, BC Archives (MS-3374, J-04863). Courtesy of the Royal BC Museum.



*Portrait of a young woman, n.d., reproduced in Claire Weissman Wilks, *The Magic Box: The Eccentric Genius of Hannah Maynard* (Toronto: Exile Editions, 1980).*



Portrait of Albert H. Maynard, taxidermist, 1874–1910. Maynard Family Collection, BC Archives (MS-3384, J-04781). Courtesy of the Royal BC Museum.



Portrait of Mary Lydia (Penketh) Jones Shaw, 1883–89. Maynard Family Collection, BC Archives (MS-3384, F-05123). Courtesy of the Royal BC Museum.



Portrait of Mr. and Mrs. Maynard c.1874-1910. Maynard Family Collection, BC Archives (MS-3384, J-04783). Courtesy of the Royal BC Museum.



Portrait of Mr. William Phillips and family, 1881. Uno Langmann Family Collection of BC Photographs, Rare Books and Special Collections, University of British Columbia Library, Vancouver (UL_1043_0022). Courtesy of the University of British Columbia Library.



Portrait of Mrs. Maynard, 1874-1910. Maynard Family Collection, BC Archives (MS-3384, J-04784). Courtesy of the Royal BC Museum.



Portrait of Richard Maynard with a field camera on a tripod, c.1890. Maynard Family Collection, BC Archives (MS-3384, F-06336). Courtesy of the Royal BC Museum.



Prisoner 298, c.1903. University of Victoria Library and Archives. Courtesy of the University of Victoria Library.



Richard and Hannah Maynard family portrait, c.1895, attributed to Hannah Maynard. Maynard Family Collection, BC Archives (MS-3481, F-05044). Courtesy of the Royal BC Museum.



Richard and Hannah Maynard hosting a dinner, 1895-1900, attributed to Hannah Maynard. Maynard Family Collection, BC Archives (MS3481, F-05028). Courtesy of the Royal BC Museum.



Richard and Hannah Maynard's granddaughter, Laura Lillian Maynard, named after Hannah's daughter in remembrance, c.1900. Archives Visual Records Collection, BC Archives (F-07492). Courtesy of the Royal BC Museum.



Richard Maynard and Children, c.1864. Archives Visual Records Collection, BC Archives (A-01508). Courtesy of the Royal BC Museum.



Self-Portrait, c.1875. Maynard Family Collection, BC Archives (MS-3363, F-05966). Courtesy of the Royal BC Museum.



Statuary from life, young girl and birdcage, n.d. Maynard Family Collection, BC Archives (MS-3361, F-05956). Courtesy of the Royal BC Museum.



Steve Tingley and family, 1874-1910. Maynard Family Collection, BC Archives (MS-3384, J-04730). Courtesy of the Royal BC Museum.



Studio portrait display board, 1881-92. Archives Visual Records Collection, BC Archives (J-05192). Courtesy of the Royal BC Museum.



Studio portrait, man and boy; hunting scene, Siwash Rock false background, n.d. Maynard Family Collection, BC Archives (MS-3384, F-06706). Courtesy of the Royal BC Museum.



Studio portrait of three boys in sailor suits, c.1895. Maynard Family Collection, BC Archives (MS-3384, F-05099). Courtesy of the Royal BC Museum.



The S.S. City of Kingston and its crew, c.1890, Archives Visual Records Collection, BC Archives (F-05113). Courtesy of the Royal BC Museum.



Unidentified Child at a Mock Beach, n.d. Maynard Family Collection, BC Archives (F-06712). Courtesy of the Royal BC Museum.



Vase of lilies with Hannah's portrait, c.1895. Maynard Family Collection, BC Archives (MS-3380, F-05097). Courtesy of the Royal BC Museum.



W.H. McNeill family, c.1876. Archives Visual Records Collection, BC Archives (F-09960). Courtesy of the Royal BC Museum.



William John Mackay aged six months, 1876. Archives Visual Records Collection, BC Archives (F-03799). Courtesy of the Royal BC Museum.

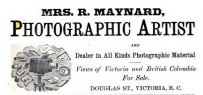


With Mrs. Maynard's Compliments, c.1895. Archives Visual Records Collection, BC Archives (F-05049). Courtesy of the Royal BC Museum.

Credits for Photographs and Works by Other Artists



Ads for "R. & H. O'Hara Artists" and "Mrs. Henry's" photography studio in *Canadian Statesman* (Bowmanville, ON), Thursday, August 13, 1868. Clarington Museum, Library, and Archives, Bowmanville.



Advertisement in *Official Report of the Exploration of the Queen Charlotte Islands, for the Government of British Columbia*, by Newton H. Chittenden. Victoria, BC: Government of British Columbia, 1884.



A.H. Maynard advertisement, *Daily Colonist*, February 3, 1915, 6.



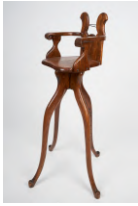
Beacon Hill Park, Victoria, BC, 1912, postcard. City of Victoria Archives (M09190). Courtesy of City of Victoria Archives.



Boston Bar, 25 Miles Above Yale, c.1868, by Richard Maynard. Maynard Family Collection, BC Archives (MS-3378.D, A-03885). Courtesy of the Royal BC Museum.



Carte-de-visite from the A. H. Maynard Family album, 1874-99. Maynard Family Collection, BC Archives (MS-3363). Courtesy of the Royal BC Museum.



Child's posing chair, n.d. George Eastman Museum, Rochester (1991.0049.0001). Courtesy of the George Eastman Museum.



Chinese man in Revolutionary background, 1912, by C.D. Hoy. Province of BC, Barkerville Historic Town Archives (P1687). Courtesy of the Barkerville Historic Town Archives.



Coastal scene from Bude, Cornwall, c.1899, reproduced in *A Book of the West: Being an Introduction to Devon and Cornwall, Volume 2*, by Sabine Baring-Gould. (London: Methuen & Co, 1899).



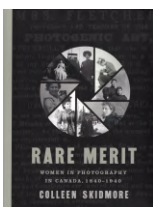
Cover of *The Artist Herself: Self-Portraits by Canadian Historical Women Artists*, edited by Alicia Boutilier and Tobi Bruce (Kingston and Hamilton: Agnes Etherington Art Centre and Art Gallery of Hamilton, 2015). Courtesy of the Agnes Etherington Art Centre.



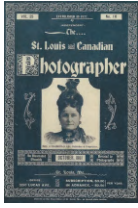
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Cover of *Photographic Amusements: Including a Description of a Number of Novel Effects Obtainable with the Camera*, 3rd ed., by Walter E. Woodbury (New York: The Scoville & Adams Company, 1896). Courtesy of the Internet Archive, Google Books, and Harvard University.



Cover of *Rare Merit: Women in Photography in Canada, 1840-1940*, by Colleen Skidmore. (Vancouver: UBC Press, 2022).



Cover of *St. Louis and Canadian Photographer* 26, no. 10 (October 1901).



Cover page from *St. Louis and Canadian Photographer* 6, no. 4 (April 1888). George Eastman Museum, Rochester, New York.



Departure Bay, n.d., page from *Photographic View Album* by R. Maynard, c.1880-90, attributed to Richard Maynard. Maynard Family Collection, BC Archives (MS-3328). Courtesy of the Royal BC Museum.



Final and concluding of Tableau of the Seasons, 1854, by Roger Fenton. Royal Collection Trust, Windsor Castle, Berkshire (RCIN 2900037). © Royal Collection Enterprises Limited 2025 | Royal Collection Trust.



Fraser River below Yale, 1866-74, by Richard Maynard. Maynard Family Collection, BC Archives (MS-3378.D, A-04282). Courtesy of the Royal BC Museum.



Frontispiece, *St. Louis and Canadian Photographer*. Courtesy of the Internet Archive, Google Books, and Harvard University.



Hannah Maynard and baby, possibly *Laura Lillian Maynard*, c.1867, attributed to Noah Shakespeare or William M. Ashman. Maynard Family Collection, BC Archives (MS-3364, F-05973). Courtesy of the Royal BC Museum.



Hannah Maynard's photographic studio in Victoria, 1863, photographer unknown. Archives Visual Records Collection, BC Archives (G-01516). Courtesy of the Royal BC Museum.



Huu-ay-aht man, c.1870, by Frederick Dally. Frederick Dally Fonds, BC Archives (F-08320). Courtesy of the Royal BC Museum.



"Indian Chief's Grave, Wrangel," 1879, photograph by Richard Maynard. Private collection. Courtesy of David Mattison.



Interior of the Maynard building, Pandora Avenue, Victoria, n.d., photograph by Hannah or Richard Maynard. Archives Visual Records Collection, BC Archives (C-08870). Courtesy of the Royal BC Museum.



Map of Canada West, c.1850. Courtesy of Wikimedia Commons.



The Maynard Building, Pandora Avenue, Victoria, c.1895, by Hannah or Richard Maynard. Archives Visual Records Collection, BC Archives, Royal BC Museum, Victoria (C-08993). Courtesy of the Royal BC Museum.



Maynard Photographic Gallery and Boot and Shoe Store, northeast corner of Douglas and Johnson Streets, Victoria, 1888, by Hannah or Richard Maynard. Archives Visual Records Collection, BC Archives (C-08995). Courtesy of the Royal BC Museum.



Men Posed on Flume, Williams Creek, BC, 1867-68, from the Memorial Album Views in British Columbia, attributed to Frederick Dally. Frederick Dally Fonds, BC Archives (MS-3100.12, F-08564). Courtesy of the Royal BC Museum.



Mr. Brown & His Spirit Sister Recognised, 1861-78, by William H. Mumler. J. Paul Getty Museum, Los Angeles (84.XD.760.1.30). Courtesy of the J. Paul Getty Museum.



"Mrs. Richard Maynard Passes to Her Rest," Obituary, 1918, page from Daily Colonist. University of Victoria Library and Archives. Courtesy of University of Victoria Library.



"Notice of Removal: Mrs. Maynard's Photographic Studio," 1874, Daily Colonist. University of Victoria Library and Archives. Courtesy of University of Victoria Library.



No. 40 Kayang (Old Masset), c.1884, by Richard Maynard. Maynard Family Collection, BC Archives (MS-3378.C, J-04136). Courtesy of the Royal BC Museum.



Page from the A.H. Maynard Family album, 1874-99. Maynard Family Collection, BC Archives (MS-3363). Courtesy of the Royal BC Museum.



Page from the A.H. Maynard Family album, 1874-99. Maynard Family Collection, BC Archives (MS-3363). Courtesy of the Royal BC Museum.



Page from Mrs. R. Maynard's Photographic Gallery album, c.1881-92. Maynard Family Collection, BC Archives (MS-3361). Courtesy of the Royal BC Museum.



Page from Mrs. R. Maynard's Photographic Gallery album, c.1881-92. Maynard Family Collection, BC Archives (MS-3361). Courtesy of the Royal BC Museum.



Page from "Mugshot Book 3" featuring Belle Adams, Victoria Police Department Charge and Mugshot Books, 1898-1904. Collection of Victoria Police Department / Victoria Police Historical Society, hosted by Special Collections and University Archives Collection (BK 1 PR 12.8, page 20). Courtesy of Special Collections and University Archives Collection, University of Victoria.



Page from the Photograph Album of the Maynard Family (detail), c.1874-92. Maynard Family Collection, BC Archives (MS-3364). Courtesy of the Royal BC Museum.



Page 47 of the Studio Register from Mrs. R. Maynard's Photographic Gallery, 1881-82. Maynard Family Collection, BC Archives (MS-3325). Courtesy of the Royal BC Museum.



The Passing of Arthur, c.1875, by Julia Margaret Cameron. Collection of the Victoria and Albert Museum, London, gift of Mrs. Ida S. Perrin, 1939 (46-1939). Courtesy of the Victoria and Albert Museum.



Photograph from the Album of Laura Lillian Maynard, 1898. Maynard Family Collection, BC Archives (MS-3339, F-06918). Courtesy of the Royal BC Museum.



Portrait de femme (Portrait of a woman), c.1870, by Livernois & Bienvenu (Élise L'Heureux and Louis Fontaine). Musée national des beaux arts du Québec, gift of the Michael Lessard Collection (2013.229). Courtesy of the Musée national des beaux arts du Québec.



Portrait of an unidentified [Cowichan] woman, c.1865-72, attributed to Hannah Maynard, Frederick Dally, or Carlo Gentile. Maynard Family Collection, BC Archives (MS-3374, J-03646). Courtesy of the Royal BC Museum.



Richard and Hannah Maynard outside of Mrs. Maynard's studio, c.1880, photographer unknown. Archives Visual Records Collection, BC Archives (C-08673). Courtesy of the Royal BC Museum.



Ruttan Missie, 1876, by William James Topley. Library and Archives Canada, Ottawa (3434482). Courtesy of Library and Archives Canada.



Skating Carnival, Victoria Rink, Montreal, 1870, by William Notman, Henry Sandham, and Edward Sharpe. McCord Stewart Museum, Montreal. Gift of Charles Frederick Notman (N-0000.116.21.1). Courtesy of McCord Stewart Museum.



Stamped verso of one of Maynard's photos, n.d. Courtesy of Wikimedia Commons.



Totem poles at Gold Harbour, c.1880, by Richard Maynard. Maynard Family Collection, BC Archives (MS-3378.C, G-00822). Courtesy of the Royal BC Museum.



Verso of one of Hannah Maynard's photographs, n.d. Archives Visual Records Collection, BC Archives (E-09402). Courtesy of the Royal BC Museum.



Victoria spiritualists' picnic at Cordova Bay, 1890, photographer unknown. Archives Visual Records Collection, BC Archives (D-04031). Courtesy of the Royal BC Museum.



View of Esquimalt Harbour, Vancouver Island, from the Photographic View Album by R. Maynard, Artist, 1880-90, by Richard Maynard. Maynard Family Collection, BC Archives (MS-3328). Courtesy of the Royal BC Museum.

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